FREEDOM OF INFORMATION AND PRIVACY ACTS

SUBJECT: COMMUNIST INFILTRATION-MOTION PICTURE INDUSTRY(COMPIC) (EXCERPTS)

FILE NUMBER: 100-138754

SERIAL:251x1

PART: 6 OF 15



FEDERAL BUREAU OF INVESTIGATION

Office Memorandum • UNITED STATES GOVERNMENT

TO : Director

FROM : D. M. Ladd

DATE: October 2, 1947

SUBJECT: COMMUNIST INFILTRATION INTO MOTION PICTURE INDUSTRY

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Carson
Mr. Egan
Mr. Gurnea
Mr. Harbo
Mr. Mendoh
Mr. Pennington
Mr. Quinn Tamm
Tele. Room
Mr. Nease
Miss Holmes
Miss Gandy

Reference is made to my memorandum to you of July 8, 1947. Attached to the referenced memorandum was a summary based upon available information on Communist infiltration into the motion picture industry. You were advised in referenced memorandum that additional inquiry was being made by the Los Angeles and New York Offices in order to obtain a more complete and rounded picture of the subject matter. The information which has been obtained from these Offices has now been incorporated into a new summary on the captioned subject matter. This summary is attached hereto.

A digest of the Communist activities set out in the summary will preface the summary for your convenience. The summary is broken down under the following headings:

I. History and Development of a Communist Party in Hollywood
II. Communist Infiltration of Labor Groups
III. Communist Infiltration of Intellectual Groups
IV. Communist Infiltration in Motion Pictures
V. Soviet Activities in Hollywood
VI. Investigation of Communist Actigities in the Motion Picture Industry by the Committee on Un-American Activities of the House of Representatives
VII. Association of Motion Picture Producers, Incorporated

Attachment

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October 2, 1947

D I G E S T

COMMUNISM IN THE MOTION PICTURE INDUSTRY

The Executive Committee of the Communist International in March of 1925 instructed the Communist Parties of the world to turn the motion picture into an arsenal of agitation and propaganda weapons of the Communist Party.

Willi Muenzenberg, a former member of the Executive Committee of the Communist International, authored two articles printed in the American Communist newspaper, The Daily Worker, in 1925, which pointed to the significance of the motion picture as a propaganda medium of the Communist Party. Muenzenberg quoted one of the fathers of Communist teachings, V. I. Lenin, as follows:

> "You must powerfully develope film production, taking especially the proletarian kino (motion picture theaters) to the city masses and still a much greater extent to the village. You must always consider that of all the arts, the motion picture is for us the most important."

Muenzenberg, in his articles, also made the following statements:

> "We must develope the tremendous cultural possibilities of the motion picture in the revolutionary sense....One of the most pressing tasks confronting Communist Parties on the field of agitation and propaganda is the conquest of this supremely important propaganda weapon, until now the monopoly of the ruling class. We must wrest it from them and turn it against them."

> "There must no longer be any country in which the Communist Party and its group do not make extensive use of the motion picture film."

The printing of these articles by the Daily Worker can be considered as a directive to the American Communists in that it was authored by an internationally famous Communist propagandist.

Communists in the United States following these instructions have employed the strategy and techniques outlined by the great Communist fathers, Marx and Lenin.

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In order to understand the operational procedures of the Communists it is well to consider the aim of the Communist Party in the United States. According to a "Manual on Organization of the Communist Party," by J. Peters, which was published in 1935, this aim is to overthrow capitalism and establish a dictatorship of the proletariat..

William Z. Foster, present National Leader of the Communist Party in the United States in his book, "Toward Soviet America," stated:

> "The leader of the revolution in all its stages is the Communist party....The establishment of an American Soviet Government will mark the birth of real democracy in the United States."

As an additional indication of the allegiance of the American Communists it should be noted that William Z. Foster, when testifying before the Fish Committee of the 71st Congress in 1930, stated:

> "The workers of this country (United States) and the workers of every country have only one flag. That is the Red flag. That is the flag of the proletarian democracy."

Indicative of the revolutionary character of the Communist Party is the following quotation taken from the "Manual on Organization of the Communist Party," by J. Peters, in which the author quotes from a pledge given by Earl Browder to two thousand individuals that were being initiated into the Communist Party in New York City in 1935:

> "I pledge myself to rally the masses to defend the Soviet Union, the land of victorious Socialism. I pledge myself to remain at all times a vigilant and firm defender of the Leninist line of the Party, the only line that insures the triumph of Soviet power in the United States."

The deceptive tactics, including the use of trickery and subterfuge, by Communists, are also indicated in the teachings of Lenin. Lenin stated:

> "It is necessary to be able to withstand all this, to agree to any and every sacrifice, and even--if need be--to resort to all sorts of devices, maneuvers, and illegal methods, to evasion and subterfuge, in order to penetrate into trade unions, to remain in them, and to carry on Communist work in them at all costs."

In order to fully understand the full import of the Communist propaganda which is disseminated by the Party and its sympathizers in written or spoken words, the deceptiveness of Aesopian language utilized by the Communists must be considered

Lenin, in referring to this brand of Communist doubletalk, stated:

> "....that cursed Aesopian language...which...compelled all revolutionaries to have recourse, whenever they took up their pens to write a 'legal' work."

Lenin used Aesopian language for the purpose of avoiding censorship. Communists today are using it to mislead the public.

Information has been received that in 1935, the Communist Party, USA, issued instructions to the Hollywood Section of the Communist Party to intensify and concentrate their activities in Hollywood and the motion picture industry. This directive emphasized the fact that the Communists must try to capture the labor unions and pointed out that if this were done the unions could be of tremendous service in influencing the type of picture produced. The directive also contained a specific call to the Communists requesting them to concentrate on the so-called intellectual groups in Hollywood which are composed of directors, writers, artists, actors, actresses, and highly paid technicians.

The infiltration of the motion picture industry, commencing in 1935, was one of the important objectives of the Communist Party in the United States. The Communists recognized the motion picture as an excellent means of molding and influencing public opinion. The noted Communist theoretician, V. J. Jerome, was sent by the Communist Party, USA, to Hollywood on several occasions to carry out the orders of the Communist Party with regard to the motion picture industry. The general plans of the Communist Party included schemes to capture the labor unions, influence management, make friends among the company executives and to penetrate the so-called intellectual groups.

V. J. Jerome, in the late 1930's, was assisted in the labor field in Hollywood by Jeff Kibre, a Communist labor leader, who was active in the Communist crafts and unions in Hollywood.

John Howard Lawson, the Communist screen writer, and Edward Biberman, Communist Director, who in 1941 were reported as functionaries of the Communist Party in Hollywood, played an important role in the Communist plan of attack. Lawson, as a leader of the Screen Writers' Guild, was instrumental in getting many Communist writers such as Albert Maltz, Alvah Bessie, Dalton Trumbo, and Henry Blankfort, who were sent to him by the National Headquarters of the Party, into the motion picture industry. Hanns Eisler, brother of Gerhardt Eisler, indicated on one occasion that he intended to go to Hollywood through the efforts of John Howard Lawson.

The Communist Party in Hollywood, has undergone many structural changes since it was first organized. The last major change occurred in December, 1945, under the leadership of John Stapp, Hollywood Section Organizer for the Communist

Party. Stapp caused the formation of three sub-sections, namely the cultural, the industrial, and the community. The latter two have just recently merged into one group. In addition, there are five studio shop units or branches located at Universal International, RKO, MGM, Paramount, and Columbia Studios. Waldo Salt, the Communist screen writer, is the organizer of the cultural sub-section in Hollywood. A studio grip, Paul Perlin, is the organizer of the consolidated community and industrial sub-sections.

A very reliable source has indicated that there are six hundred Communists employed in the motion picture and radio industries, in Hollywood, California. Five hundred and twenty of these individuals have been identified as Communists in that they are now or were members of the Communist Party, USA, or were members of the Communist Political Association, USA. The occupational breakdown of these Communists whose occupation has been ascertained is as follows:

Actresses	45
Actors	47
Directors	15
Producers	8
Writers	127
Publicists	5
Musicians	42
Analysts	9
Technicians	12
Cameramen	3
Film Editors	1
Miscellaneous (cartoonists, laborers, office employees, artists, and so forth)	62

A noticeable change has been reported to be taking place in the tactical operations of the Communists in Hollywood. This change appears to be the result of the attitude now taken by the Government and the country as a whole, toward the Communist movement in the United States.

Former outspoken leaders of the Communist Party, as well as other Communist sympathizers, have drawn back into less important positions and have less to say openly in Communist affairs, while those who have not been so active or so well known have been forced to the front to carry on the program, not as Communists, but camouflaged as "liberals" and "progressives."

Following the Leninist teachings on tactics and strategy, the Communists in the motion picture industry are reported to be boring within the anti-Communist movement, their objective being to direct these anti-Communist movements to less harmful channels. The result is that Communists are actually attacking themselves or their movement.

According to a reliable source the Communists have actually lost groun in the trade union field because of the failure of the Conference of Studio Union The Communists have, however, more than made up for this failure by having their sympathizers placed in high executive positions in the motion picture industry, s as directors and writers. This latter type of penetration is more insidious because of the reputations and influence gained by those elevated in this manner.

Among the labor element in Hollywood the principle force of the Communi has been the Conference of Studio Unions. This group is described as a bloc of Communist controlled unions under the leadership of Herbert K. Sorrell, who has been identified as a former member of the Communist Party. The purpose of the Conference of Studio Unions has been reported as two-fold; (1) that the Union desires to keep the general labor situation agitated in Hollywood in line with the Communist Party program of creating confusion and (2) to maintain intact the leadership of Herbert K. Sorrell.

The strikes which have developed between the Conference of Studio Unions and the International Alliance of Theatrical Stage Employees have been for the most part purely jurisdictional disputes caused by the Communist bloc in the Conference of Studio Unions as a part of their disruptionist tactics to gain control of the labor element in Hollywood.

The Screen Writers' Guild is one of the first unions which was formed in the motion picture industry in the cultural field. It has been under the influence of Communists and Communist sympathizers since its inception. The purpose of the Screen Writers' Guild has been to obtain better conditions for its members and to propagate the Communist Party strategy in influencing public opini These Communists and their fellow travelers in the Screen Writers' Guild have furthered the Communist cause by the dissemination of their Communist ideology to unsuspecting writers who are also members of the Guild. The Communist writers and "Innocents" then inject into motion picture scripts Communist-veiled propagan or eliminate anti-Communist statements or scenes from the original motion picture script.

The Screen Actors' Guild has been infiltrated by many Communists and Communist sympathizers. Forty-two individuals who have been identified as Commun are known to be members in good standing of the Screen Actors' Guild.

The Screen Cartoonists' Guild is another group which has been under the influence of Communists and Communist sympathizers. Known Communists and/or Communist sympathizers have held official positions in the Guild. Close cooperation has existed between the Communist Party in the Hollywood area and the Screen Cartoonists' Guild.

The Council of Hollywood Guilds and Unions is an organization allegedly formed to fight the so-called "Fascist" activities of the Motion Picture Alliance for the Preservation of American Ideals. Known Communists and Communist sympathizers, active in the motion picture industry, participated in the formation of this group and many of these individuals have continued in executive capacities in this organization.

In the cultural field the Hollywood Communists have been most successful in influencing organizations such as the Hollywood Writers Mobilization, the People's Educational Center, the Hollywood Independent Citizen's Committee of the Arts, Sciences and Professions, and the Actors' Laboratory.

The Communists and fellow travelers in the Hollywood Writers Mobilization played an important part in writing and producing documentary films for the Overseas Branch for the Office of War Information. In the Spring of 1945 the Hollywood Writers Mobilization Editorial Committee on Overseas Films was composed of fourteen members. Seven of these have been identified as Communists.

The People's Educational Center in Hollywood is an outgrowth of the Hollywood Writers School, a Communist school in Los Angeles, and it was formed by known Communists and active Communist sympathizers. Since its inception this group has offered courses on political and cultural matters as well as instructional courses with regard to the motion picture industry. The majority of its instructors have been identified as Communists or active Communist sympathizers in that they have been prominent in known Communist Front organizational work in the motion picture industry. Such well-known Communists as motion picture Directors Herbert Biberman, Frank Tuttle and Edward Dmytryk have been connected with it in an executive or teaching capacity.

The Independent Citizens Committee of the Arts, Sciences, and Professions is an organization which was supported by the Communist Party and the Communist press during its existence. A national Communist functionary (Lionel Berman) has been given credit for participating in the formation of this group. In Hollywood the Communist penetration of this group was no exception for the Executive Council, at the time the Hollywood unit was established, had fifteen individuals as Council members, who have been described as Communists. Many more members of the Executive Council have been affiliated with other organizations known to have been infiltrated by the Communist element.

This organization in Hollywood has been described as having taken a part in, or supported, all local activities in the Hollywood area which were inspired or propagated by the Communist Party.

On February 11, 1947, the Hollywood Chapter of the Independent Citizens Committee of the Arts, Sciences, and Professions, went out of existence and its membership formed a new group known as the Progressive Citizens of America, which action was precipitated by similar action being taken by the National organization on December 28 and 29, 1946, in New York City. It is known that this same National Communist functionary, (Lionel Berman), who was active in the formation of the Independent Citizens Committee of the Arts, Sciences, and Professions, was active in laying the plans for the formation of the Progressive Citizens of America. The Progressive Citizens of America has established in Hollywood a Council of the Arts, Sciences, and Professions of the Progressive Citizens of America. This group recently sponsored a Conference on Thought Control which was actively participated in by many known Communists and Communist sympathizers.

The Communist Party has concentrated its efforts on the writers and directors of the motion picture industry for a considerable period of time in an effort to have Communist propaganda injected into motion pictures. The writer who creates the dialogue and action and the director who interprets the same are in a position to influence the political philosophy contained in any given picture. For this reason, the political views and background of the writer and the director are utilized to the fullest extent by the Communist Party in their effort to disseminate propaganda through the motion picture.

During World War II, these writers and directors, who acted under Communist guidance, were reported to have inserted excerpts into pictures in a most clever manner. The crowning achievement in this respect was the picture "Mission to Moscow." However, the open propaganda in this picture was so obvious that throughout the United States the picture was criticized by numerous newspapers. This action resulted in the Communists changing their tactics to a more subtle approach. The Communists and Communist sympathizers are now said to be content with the inserting of a line, sentence, or a situation into a picture which will carry the Communist Party line into an otherwise nonpolitical picture. It has been said that they have found this method to be more effective by reason of the fact that it does not appear to be purposeful but rather incidental. This subtle method of getting propaganda into the motion pictures has not been limited to the serious drama but has also included the musical comedies. The Communists have not only endeavored to inject Communist propaganda into pictures but have also prevented material which the Party might consider objectionable to its current program from appearing in pictures.

It is significant to point out that William Z. Foster, national leader of the Communist Party, USA, in a conversation on September 10, 1947, at Los Angeles with William Schneiderman and Ned Sparks, West Coast Communist Party leaders, commented concerning the motion picture "The Best Years of Our Lives" that it was the

real "stuff" and commented on the pictures "The Farmer's Daughter" and "Crossfire" by stating "They are standing them on their ears." He referred to all three of these pictures as very fine productions. These three pictures are discussed in Section IV of this memorandum.

Summarily, it may be said that the Communist Party, through its members and Communist sympathizers, has been most successful in its infiltration tactics among the labor and intellectual groups in Hollywood motion picture industry. Through the labor element they have utilized their disruptionist tactics causing strife and unrest. Through the intellectual groups they have attempted to disseminate Communist propaganda in a very subtle and disguising manner through the motion picture, or have prohibited filming or production of anti-Communist material.

FREEDOM OF INFORMATION AND PRIVACY ACTS

SUBJECT: COMMUNIST INFILTRATION-MOTION PICTURE INDUSTRY(COMPIC) (EXCERPTS)

FILE NUMBER: 100-138754

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PART: 7 OF 15



FEDERAL BUREAU OF INVESTIGATION

CC-247

Mr. Tolson
Mr. E. A. Tamm
Mr. Clegg
Mr. Glavin
Mr. Ladd
Mr. Nichols
Mr. Rosen
Mr. Tracy
Mr. Carson
Mr. Egan
Mr. Gurnea
Mr. Harbo
Mr. Mohr
Mr. Pennington
Mr. Quinn Tamm
Mr. Nease
Miss Gandy

October 11, 1947

MEMORANDUM FOR THE DIRECTOR

RE: COMMUNIST INFILTRATION INTO THE MOTION PICTURE INDUSTRY

It will be noted that frequently in the attached memorandum references are made to "most reliable but very delicate sources" or to "most confidential and most delicate sources." In each instance these references refer to the obtaining of information [redacted] by Special Agents of the specific office involved, which office is usually the Los Angeles Office of the Bureau.

Respectfully,

D. M. Ladd

Attachment

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THIS MEMORANDUM IS FOR ADMINISTRATIVE PURPOSES
TO BE DESTROYED AFTER ACTION IS TAKEN AND NOT SENT TO FILES

SUMMARY ON

THE COMMUNIST INFILTRATION INTO THE MOTION PICTURE INDUSTRY

October 2, 1947

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October 2, 1947

SUMMARY ON COMMUNIST INFILTRATION INTO THE MOTION PICTURE INDUSTRY

I. HISTORY AND DEVELOPMENT OF THE COMMUNIST PARTY IN HOLLYWOOD

A. Communist International and National Declarations of Interests in Motion Picture Industry

Willi Muenzenberg, in an article entitled "Capture the Film!" with the sub-title "Hints on the Use of, Out of the Use of, Proletarian Film Propaganda" which appeared in the Daily Worker on July 23, 1925, stated as follows:

> "We must develop the tremendous cultural possibilities of the motion picture in the revolutionary sense....One of the most pressing tasks confronting Communist Parties on the field of agitation and propaganda is the conquest of this supremely important propaganda weapon, until now the monopoly of the ruling class, we must wrest it from them and turn it against them."

In stressing the importance of the motion picture, Muenzenberg calls attention to the fact that "the total attendance in the movie theatres of England, France and the United States is perhaps even today (1925) greater than the total of newspaper readers in those countries". Muenzenberg also states in this article "Not the destruction of tools and technical equipment, but their conquest and their turning to the use of the labor movement, for the idea--World of Communism".

In a second article by Muenzenberg found in the Daily Worker of Saturday, August 15, 1925, entitled "The Picture and the Film in the Revolutionary Movement", he quotes internationally famous Communists concerning the importance of motion pictures to the world Communist movement. He quotes Vladimir Ilitch Lenin in a conversation with Comrade A. V. Lunacharski, the former Soviet Commissar for Public Education, as stating:

> "You must powerfully develop film production, taking especially the proletarian kino (motion picture theatres) to the city masses and in still a much greater extent to the village. You must always consider that of all the arts, the motion picture is for us the most important."

Muenzenberg also quotes the Chairman of the Executive Committee of the Communist International, Gregory E. Zinoviev, concerning the motion picture as follows:

> "The motion picture in the possession of the bourgeoisie is the strongest means for the betrayal and befuddling of the masses. In our hands it can and must become a mighty weapon of Communist propaganda for the enlightening of the widest working masses."

Muenzenberg also quoted K. Woroschilow, who at that time was the Commander of the Red Army in the Moscow Military District, as stating:

> "The motion picture, as a cultural plane (the carpenter's tool), has won itself a place of honor in the U.S.S.R. It is no less popular in the Red Army than among the worker and peasant masses."

He quotes Clara Zetkin who has been referred to as the oldest revolutionary woman and an intimate friend of Lenin as stating concerning the significance of the film in the Communist propaganda:

> "On no account can the Communist movement ignore the propaganda power of the motion picture."

In addition to these quotations cited by Muenzenberg, he also wrote in his article as follows:

> "....In the factories or after working hours we could show the workers by means of trick film the constant lowering of their living conditions, of the actual lowering of their wages in comparison to the rising prices, and thus demonstrate the actual working out of bourgeoisie control of politics and industry.
>
> "There are hundreds of motives and objectives that can be utilized in film propaganda. We are not oblivious to the colossal censorship difficulties, technical and organizational obstacles, that stand in the way of all these suggested plans. Much groundwork would already be won if we could put every Communist Party and organization into a position to show a monthly film chronicle of the most important happenings in Soviet Russia, and thus to bring the development of this strongest prop of the international proletarian and revolutionary movement into the clear vision of the masses."

Muenzenberg also relates,

> "But next to nothing has been done to put the film into the arsenal of agitation and propaganda weapons of the Communist Party. Quite

properly the enlarged Executive Committee of the Comintern in March, 1925, called attention to this shortcoming, and instructed all affiliated Parties to concern themselves much more than formerly in turning this weapon to this service. Leading Comrades of the International have repeatedly and emphatically pointed out the tremendous significance of the film propaganda."

Muenzenberg concludes this article with the following statement:

"There must no longer be any country in which the Communist Party and its groups do not make extensive propagandist use of the motion picture film."

With regard to the aforegoing quotations, it should be pointed out that they were taken from the Daily Worker, which is the Communist daily paper for the eastern part of the United States published in New York City. The author of this article, Willi Muenzenberg, was for many years a Party functionary of the Communist Party of Germany in Charge of Publications and Propaganda. He was generally considered to be the "Czar of Propaganda and Publications of the German Kommunitische Partie Deutschland." Confidential Informant, Harvey Gilbert Wolf, a former member of the Communist Party and a reliable paid informant of the Los Angeles Office, has stated that Muenzenberg who is now deceased, was at one time a member of the Executive Committee of the Communist International. He related that Muenzenberg was not in the United States at the time this article was incorporated into the Daily Worker but that it was incorporated into the Daily Worker and the fact that it was reprinted would be considered by the Communists as a directive to be followed. He related that he has noted in the international correspondence in the past years that Willi Muenzenberg has attended Plenums of the Communist International in Moscow, Russia.

B. Communist Tactics, Strategy and Methods of Operation

In order to more clearly point out the motivating forces which cause Communists to carry out the teachings of Marx, Lenin and Joseph Stalin and to indicate the aim and objective of the Communist movement, quotations from various Communist periodicals and other authoritative sources are being set out in this section. In addition, reliable sources have indicated various methods of operation and tactical procedures used by the Communists, in some instances with regard to the motion picture industry, and these are also being set out in this section.

The Communist ethics must be considered in order to visualize the true significance and content of the tactics and statements of Communists and their fellow travelers. Lenin summarized this morality when he said:

> "Our morality is entirely subordinate to the interests of the class struggle of the proletariat....For the Communists, morality consists entirely of compact, united discipline and conscious mass struggle against the exploiters. We do not believe in eternal morality, and we expose all the fables about morality."

It is clear from Lenin's statement that the individual Communist's ethical judgment is subservient to the will of the Communist Party. According to Lenin, the Communist code of ethics must reflect that the truth should give way to the class advantage. In other words, the Communists' word only has as much value as their conception of the interests of the class struggle may dictate.

The aim of the Communist Party in the United States is clearly indicated in "A Manual on Organization" of the Communist Party by J. Peters published in 1935. According to this manual, the Communist Party's aim is as follows:

> "The Communist Party of the USA leads the working class in the fight for the revolutionary overthrow of capitalism, for the establishment of a Socialist Soviet Republic in the United States,..."

William Z. Foster, present leader of the Communist Party in the United States, stated in the book entitled "Toward Soviet America":

> "The leader of the revolution in all its stages is the Communist Party....The establishment of an American Soviet Government will mark the birth of real democracy in the United States. For the first time the toilers will be free, with industry and the government in their own hands. Now they are enslaved: the industries and the government are the property of the ruling class."

To further show the allegiance of the American Communists, it should be noted that William Z. Foster, when testifying before the Fish Committee of the 71st Congress in 1930, stated:

> "The workers of this country (the United States) and the workers of every country have only one flag. That is the red flag. That is the flag of the proletarian democracy."

In addition, to show the true revolutionary movement of the Communists in the United States, an excerpt of a pledge given to 2,000 individuals who were being initiated into the Communist Party at New York City in 1935, Earl Browder, at that time head of the Communist Party, USA, stated in part:

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"I pledge myself to rally the masses to defend the Soviet Union, the land of victorious socialism. I pledge myself to remain at all times a vigilant and firm defender of the Leninist line of the Party, the only line that insures the triumph of Soviet power in the United States."

The deceptive principles employed by the Communist Party have been indicated by their use of trickery and subterfuge to employ a tactic or gain an objective. The following quotations of V. I. Lenin, regarded as the "great god" of the American Communists whose writings are their bible, are being set out as indicative of the above.

"The strictest loyalty to the ideals of Communism must be combined with the ability to make all necessary practical compromises, to maneuver, to make agreements, zig-zags, retreats, etc., so as to accelerate the coming to power..."

"It is necessary to be able to withstand all this, to agree to any and every sacrifice, and even--if need be--to resort to all sorts of devices, maneuvers, and illegal methods, to evasion and subterfuge, in order to penetrate into the trade unions, to remain in them, and to carry on Communist work in them at all costs."

In order that one can readily recognize the Communist propaganda disseminated in written or spoken words, the deceptiveness of the Aesopian language utilized by the Communists must be considered. Lenin, in referring to this brand of Communist double-talk, stated:

"....That cursed Aesopian language...which....compelled all revolutionaries to have recourse, whenever they took up their pens to write a 'legal' work."

Lenin used it for the purpose of avoiding "censorship". Communists today are using it to mislead the public.

Indicative of the method of procedure utilized by the Communist Party is the following quotation taken from the publication entitled "Program of the Communist International" which reflects that the Communist Party "extends its influence over the majority of members of its own class, including workingmen and the working youth. To achieve this, the Communist Party must secure proletariat influence in the broad mass proletarian organizations (Soviets, trade unions, factory committees, cooperative societies,

sport organizations, cultural organizations, etc.). It is particularly important for the purpose of winning over the majority of the proletariat, to gain control of the trade unions, which are genuine mass working class organizations closely bound up with the every day struggles of the working class. To work in reactionary trade unions and skillfully to gain control of them, to win the confidence of the broad masses of the industrially organized workers, to change and remove from their posts' the reformist leaders, represent important tasks in the preparatory period." The preceding quotation was found in this publication under the heading, "The Fundamental Tasks of Communist Strategy and Tactics".

Confidential Informant [redacted] of the Los Angeles Office who is a former member of the Communist Party in the Los Angeles area and has been closely affiliated with the motion picture industry for a considerable period of time, has stated that there has been a noticeable change in the general tactical lines and methods of operation in the Communist Party in the film industry. He stated that this is apparently due to the wave of exposals of individual Communists and Communist Party line followers in government and other circles as a part of the broad campaign of the attack now being waged on Communism. He related that there has resulted a change in its method of operation and tactics to meet these conditions. He stated that some of the former outspoken leaders of the Communists as well as Communist sympathizers have drawn back to less important positions and have less to say openly in Communist affairs, while those who have not been so active or so well-known have been forced to the front to carry on the program not as Communists but camouflaged as "liberals" and "progressives".

Informant [redacted] has related that these Communists are even boring within the anti-Communist movement with the objective in view of taking over the movement and directing it to less harmful channels, the result being that Communists are attacking themselves but not sufficiently vigorously enough to basically harm themselves or their movement. He related that these are all a part of the tactics which were laid down at the Leninist School of "strategy and tactics". It should be pointed out that this informant [redacted], being a former member of the Communist Party, has considerable knowledge of the Communist strategy and tactics.

[redacted] stated it is becoming more and more apparent that the Communists are using prominent sympathizers in the motion picture industry to further their policies. He stated that by using these persons of high standing and influence, the Communist Party hopes to cover up these individuals' real Communist connections. He continued by stating that the following top producers over a period of years not only employed Communists and Communist

sympathizers, some of whom were notoriously known, but have protected them whenever their names or reputations have been exposed to public notice:

David Selznick
Warner Brothers
Walter Wanger

Samuel Goldwyn
Charles Chaplin

[redacted] analyzed the situation in Hollywood by relating that producers in the motion picture industry could clean up the Communist movement if they saw fit. He stated that up until recently there was no recorded instance where the Hollywood motion picture industry or any of its top influential leaders had ever denounced Communism or Communists publicly. Basically, he said, they are "internationalists". Because of this, the activity of the Communists and their sympathizers who do not really work for the Communist cause increases day by day with added influence in all departments of the motion picture industry.

As an additional part of the general program for Communist penetration into the motion picture industry, Confidential Informant [redacted] of the Los Angeles Office stated that the Communist Party considered the importation of known pro-Communist individuals into the Hollywood area of great significance.

Confidential Informant [redacted] also related that a large percentage of this pro-Communist element was brought into Hollywood during the period from 1935 to 1944. Many of these individuals were European refugees who came to this country following the rise of Nazism in Europe and were employed in reliable positions in the field of writing and directing. The majority of these people, although not openly admitted members of the Communist Party, have shown a sympathy to the Communist cause or have moved in Communist circles in the motion picture industry. Among the exiled refugees prominent in pro-Soviet and Communist circles in Hollywood is Hanns Eisler. Hanns Eisler is the brother of Gerhardt Eisler who was recently convicted on contempt of Congress. Hanns Eisler has been the subject of an un-American Activities Committee inquiry into the motion picture industry. Hanns Eisler has an extensive record of Soviet and Communist affiliations both in the United States and Europe which had been brought to your attention in a separate memorandum dated July 11, 1947.

Confidential Informant [redacted] provided information indicating that the Communists have recently lost ground to some extent in the trade union field because of the failure of the strike of the Conference of Studio Unions. He indicated, however, that the Communists have more than made up for their failure by having many of their sympathizers placed in high executive positions such as directors and writers. He related that this latter

type of penetration is more insidious because of the reputations and influence gained by those elevated in this manner. An outstanding example was the appointment of Dore Schary to be Director of all production at RKO Studios. Mr. Schary has followed the Communist Party line for many years, has engaged in the activities of and supported a number of Communist influenced organizations. Informant [redacted] related that his important position affords him complete protection against any charge by an outsider that he has been involved in Communist activity. This pattern appears to be followed closely, according to Wolf, and extends throughout the industry, tending to make it somewhat sacred for any criticism of a definite or specific nature.

C. Early Communist Party History and Organization in Hollywood

Confidential Informant [redacted] of the Los Angeles Office related that the League of American Writers, at a convention held in New York City in April of 1935, decided to form a Pacific Coast Branch of the League of American Writers and related that at that time Waldo Frank was the National Secretary of the League of American Writers.

A complete record and report on the first American Writers Congress has been published by the International Publishers, edited by Henry Hart. This report contains all the addresses delivered at this Congress. It includes an article by John Howard Lawson entitled "Technique and the Drama".

Quoting from an introduction appearing in this book concerning the First American Writers Congress, it states:

> "We propose, therefore, that a Congress of American Revolutionary Writers be held in New York City April 26, 27, 28, 1935; that to this Congress there be invited all writers who have achieved some standing in their respective field and who have clearly indicated their sympathy with the Revolutionary cause; who do not need to be convinced of the decay of capitalism, of the inevitability of revolution....We believe such a congress should create the League of American Writers, affiliated with the International Union of Revolutionary Writers. In European countries the International Union of Revolutionary Writers is in the vanguard of literature and political action."

Prominent Hollywood writers listed as being on the call to attend the first and second American Writers Congresses included such individuals as: Guy Endore, John Howard Lawson and Samuel Ornitz. All three of these individuals are identified in this section of the memorandum as Communists.

With regard to the Congress of American Revolutionary Writers which created the League of American Writers, it should be pointed out that this is one of the organizations which was declared subversive by the Attorney General in that it came within the purview of Public Law 135 of the 77th Congress which was superseded by Public Law 644 of the 77th Congress.

The United Progressive News of September 21, 1936, reflects that some 25 writers attended the first local (Los Angeles and Hollywood) meeting of the League of American Writers on Sunday night and that included in this group was V. J. Jerome (true name Isaac Romaine), The United Progressive News is a defunct weekley paper, formerly distributed in Los Angeles. A known Communist, Ellenore Bogigian, aka, Ellenore Abowitz was one of seven members of the paper's staff in 1936. By the way of identification, it should be pointed out that V. J. Jerome is one of the leading theoreticians of the Communist Party now holding the position of Associate Editor of the monthly theoretical organ of the Communist Party, "Political Affairs".

The Daily Worker of September 23, 1933, contained an article by V. J. Jerome entitled "Marx, Lenin and Stalin on the Role of the Communist Party". Comments by Jerome in the conclusion of this article are as follows:

> "And on our own celebration day of the 14th anniversary of our Party's founding, we must bear in mind that our Party has as its guide to action the teaching of Marx, Lenin and Stalin embodied in the program of the Communist International. We must realize that our central task is to win over the majority of the working class."

[redacted] who has in his possession considerable information collected by the [redacted] concerning the Communist Party's activities in Los Angeles and Hollywood, stated that in 1934 there were actually only 35 or 40 Communist members in Hollywood connected with the motion picture industry. He stated they were attached to the Los Angeles Section of the Communist Party. However, he related that in 1935, V. J. Jerome, identified above, came to Hollywood from New York in an effort to organize Communist Party units in Hollywood among the writers, producers and actors.

In substantiating the information set out heretofore in this section, Confidential Informant [redacted] of the Los Angeles Office, who has amassed considerable data concerning Communist activities in the Los Angeles area and who is at present an [redacted] Company, related that the Communist Party in the motion picture industry gained impetus through such organizations as the League of American Writers, the American Writers Congress and the League Against War and Fascism, all of which were Communist front groups. He also related that V. J. Jerome, the Communist theoretician, came to Hollywood in 1935.

Former Confidential Informant [redacted] of the Los Angeles Office, who is a retired Los Angeles police officer and former [redacted] related that V. J. Jerome, in 1935, came to Hollywood and set up, in the motion picture industry, Communist branches.

John L. Leech, who in 1934 was the organizational Secretary of the Communist Party in Los Angeles County, testified before a Los Angeles County Grand Jury on August 14, 1940, at which time he stated that V. J. Jerome (Victor Jerome, true name Isaac Romaine) was sent to Hollywood in the latter part of 1935 by the Communist Party Central Committee, New York, to improve cultural work, taking over these duties from Stanley Lawrence. Leech stated that V. J. Jerome helped organize study clubs and coordinated Party work between Hollywood and downtown Communist sections. Leech related that Jerome brought John Howard Lawson (Communist screen writer) to Hollywood. In Leech's testimony, he also made the remark that Jerome had the aid of Jeff Kibre, labor leader whom he identified as a Communist. Leech stated that in the latter part of 1935 Jerome formulated plans to establish an underground Communist unit among the film elite. All dues and contributions as well as reports were to go directly to National Communist Party Headquarters in New York City. Informant [redacted] of the Los Angeles Office, previously identified in this section, related that Jerome secured the aid of Nora and George Hellgren in Hollywood. Nora and George Hellgren are identified in this section as Communists. He stated that Jerome utilized Nora Hellgren in connection with the Communist plan to set up branches in the motion picture industry in the Hollywood area. This information was also substantiated by Informant [redacted] who related that Hellgren did most of the "leg work" including the running of errands and collecting of dues for Jerome. He also related that Jeff Kibre was at that time closely associated with V. J. Jerome.

Informant [redacted] of the Los Angeles Office related that in the Spring of 1935 while he was a member of the Communist Party, direct orders came down from the top structure of the Communist Party, U.S.A. to all units in the Los Angeles Area ihstructing them to intensify and concentrate their activities in Hollywood and the motion picture industry. The directive emphasized the fact that Communists must try to capture the labor unions and pointed out if this were done, the unions could be of tremendous service in influencing the type of picture produced. The directive also contained a specific call to the Communists requesting them to concentrate on the so-called intellectual groups in Hollywood which are composed of directors, writers, artists, actors and actresses and the highly paid technicians.

[redacted] and functionary of the Communist Party who is at present acting as an informant of the New York Office, has related that one of the objectives of the Communist Party during the period of his membership (1935 to 1945) was to infiltrate the motion picture industry. He related that from the time of his assignment [redacted] in 1935, there was a very definite emphasis placed on the discussions and activities of the Party leaders on the program of establishing and strengthening Communist influence in Hollywood and penetrating the motion picture industry ideologically. He stated that the national officers of the Communist Party looked upon this program as being very important and considered it as an excellent means of molding and influencing public opinion. [redacted] stated that the Communists' interests in the motion picture industry were not entirely divorced from other interests on the West Coast. He stated, for example, that there was a sort of link between the activities of Harry Bridges and West Coast shipping and the Communist infiltration program in Hollywood. [redacted] stated Bridges was well acquainted with the Hollywood producers and with many of the "Hollywood crowd". He stated that they helped each other to their mutual advantage. He also recalls that the Communist infiltration of the motion picture industry was definitely on the agenda when former Communist Party leaders and the current national leader, William Z. Foster, visited the West Coast and particularly the Los Angeles area.

In September, 1939, the Los Angeles County Communist Party published a pamphlet portraying the 20 year history of the Communist Party in Los Angeles County. The pamphlet is known under the title "Two Decades of Progress". Its reference to Hollywood and cultural groups reflects that members had in early years penetrated cultural groups and various theater groups. In 1939, the geographical organization of the Communist Party in Hollywood was based on street units and not industrial units. Members belonged to the units in their respective neighborhood and not units pertaining to industry. The publication listed 2 studio units in 1939, namely the Culver City Studios Branch with Frank Oats as President, and the Hollywood Studios Branch with Milton Henry as President, both attached to the 15th Congressional District Section of the Communist Party. In 1939, the Los Angeles County Communist Party was organized by branches and sections under a geographical division similar to the political assembly and congressional district respectively. "2 Decades of Progress" in 1939 quotes Emil Freed, President of the East Branch of the Communist Party as stating:

> "Our Party has either initiated or assisted in struggles, for better housing, progressive election victories, and the unionization of Hollywood."

The East Branch, according to this history, was then a unit of the 15th Congressional District Communist Party Section, an area covering Hollywood Boulevard between Fairfax and Hoover Streets.

Confidential Informant [redacted] stated that sometime following the period during which the actor James Cagney was the subject of much publicity as being mixed up in Communist activity (1940), V. J. Jerome made a trip to the West Coast at which time he spent approximately six weeks in Hollywood for the purpose of straightening out the situation there. Jerome reorganized the Hollywood Branch of the Communist Party separating top ranking stars and big name personalities. [redacted] specifically recalled Jerome's having told him of a change that had been made in the handling of money coming in from the Communist Party of Hollywood whereby the "center" (Communist Party National Headquarters) took over the collection of funds from that area. This step was taken because it was felt that the West Coast was receiving too large a share of money coming in from Hollywood.

According to [redacted] included in the general plans of infiltration of the motion picture industry were various schemes to capture labor unions, influence management, make friends among the company executives and to penetrate the so-called intellectual groups. He stated by mobilizing the Communist Party back of a particular picture which was to the liking of the Communists, management was put on notice that it could expect tremendous support from the Communist Party in an effort to make the picture a success.

[redacted] referred to the motion picture actor, Lionel Stander, as having been a most active Communist leader in the Hollywood professional set and to the fact that Stander was very difficult to handle because he was too Leftist. In referring to Jerome's visit to Hollywood he stated that Jerome conferred with leaders among the professional set including Stander, Edward G. Robinson and Frederic March.

[redacted] related that the first real impetus to the infiltration of the motion picture industry was the sending of John Howard Lawson to Hollywood in 1941 or earlier. He stated that Lawson, who was already a fairly successful playwright, was sent for the specific purpose of doing Party work. He related that at the time Lawson left New York he was a member of the Communist Party. He stated that he was sure Lawson was one of the keys to the whole situation and was sent to Hollywood by Communist Party officials in New York for the specific purpose of getting things organized there and promoting the Communist Party's influence in the motion picture industry. [redacted] recalled that following Lawson's arrival in Hollywood almost any Communist who could write would be sent by the national office to be put under Lawson's wing. In this connection, it should be pointed out

that Lawson was the first President of the Screen Writers Guild which is discussed in greater detail in another section of this memorandum. related that Lawson had the Party send him authors "just so long as they had at least written a book", because he could take care of them and thereby would be helping the Party. He related that Lawson's efforts were most successful. Among the writers who were sent out to Hollywood under this program were Albert Maltz, Alvah Bessie, Dalton Trumbo, Michael Blankfort and others whose names he could not recall.

[redacted] It should be noted in this connection that at the present time Hanns Eisler is in Hollywood and has been one of the subjects of the Un-American Activities Committee's investigation into Communist activity in the motion picture industry.

[redacted] its membership included Alexander Trachtenberg, Joseph Fields, Lionel Berman and Robert Reed.

[redacted] advised that Berman was the head of the Cultural Committee and that he was in constant contact with Hollywood and played an important part in the program.

On November 15, 1941, former Confidential Informant [redacted] of the Chicago Office advised that the Communist Party was in the process of realigning its districts throught the United States as well as reorganizing its structural set up. He stated that District 13 was to include all of the States of California and of Nevada. According to [redacted] it was to have centralized offices in San Francisco and in Los Angeles. The San Francisco Office was to be headed by Steve Nelson. Further Betty Garnett was to be the Organizational Secretary of District 13 with John Howard Lawson and Herbert Biberman in control of organizational work in the Hollywood area.

Confidential Informant [redacted] of the Los Angeles Office as well as Informant [redacted] Informant [redacted] and former Communist Party member [redacted] who was dismissed from the Communist Party in 1944, advised that the Los Angeles County Communist Party penetration into the motion picture industry prior to the formation of the Northwest Section in 1942 was important only as pertained to nominal employees within the studios. They related that between the years 1935 and 1942 the jurisdiction over film luminaries and writers was under the jurisdiction of the New York Communist Party headquarters or the District 13 Communist Party headquarters at San Francisco. Consequently the

proof of Communist Party membership of important Hollywood personages was not available or known to the Los Angeles County Communist Party functionaries.

D. Structural Development of the Communist Party in Hollywood

Following the rearrangement effected by V. J. Jerome and the appointment of Herbert Biberman and John Howard Lawson to executive positions in the Communist Party, Hollywood Section, the Communist Party was again reorganized in about 1942. According to Informant [redacted] who has heretofore been identified as [redacted] who has amassed considerable information concerning the Communist Party's activities in Hollywood, this reorganization was effected through the establishment of the Northwest Section of the Communist Party in Los Angeles. It wasn't until this time, according to [redacted] that the Los Angeles County Communist Party had jurisdiction over important Communists in Hollywood. According to [redacted] this new section was to encompass all Communist Party members in Hollywood including the Communists in the motion picture and radio industries.

Through a most highly reliable but very delicate source, it was ascertained that the Northwest Section was under the leadership of the following individuals known as the Section Executive Committee:

John Howard Lawson	Elizabeth Leach, also known as Elizabeth Benson and Elizabeth Glenn
Waldo Salt	Mischa Altman
Margaret Bennett Wills	M. W. (Bill) Pomerance
Louis Harris	

With the exception of Elizabeth Leach, all of the individuals listed above are identified in this section as Communists. On February 26, 1943, Elizabeth Leach told former Confidential Informant of the Los Angeles Office [redacted] that she was Organizer for the Northwest Section, receiving a salary of $125 per month. According to the [redacted] on John Howard Lawson, she received this salary from Lawson, Communist screen writer. This information was verified by Informant [redacted] of the [redacted] Los Angeles.

Through this same extremely confidential but most delicate source, it was ascertained during 1943 and 1944 that the Northwest Section was broken down into industrial branches including a writers' branch, community, radio, cartoonists, actors, readers, screen office employees guild branch and numerous other branches. However, in December, 1944, John Williamson, at that time National Secretary of the Communist Political Association, visited Los Angeles and conferred with local Communist leaders. [redacted]

[redacted] it was ascertained that one of the subjects discussed was the reorganization of the Communist Political Association along the community lines in place of the previous industrial branch setup. During the discussion, Williamson was asked what should be done with people such as union leaders, professional people and motion picture industry people since they could not afford to become active in community clubs and probably would refuse to do so. Williamson ruled that exceptions had to be made in cases of this type and that for their bookkeeping purposes, they should be attached to an Assembly District Community Club but permitted to meet separately and have their own club.

In January, 1945, it was ascertained through [redacted] Elizabeth Leach that she was in the process of contacting the functionaries of the Party and through them the membership of the Northwest Section, advising them that the section setup was to be disbanded and new cultural groups were to be formed. During this reorganization, according to information received from a most reliable but very delicate source, [redacted] approximately 300 of the 600 members of the Northwest Section of the Communist Party were transferred to community groups and the remaining 300 were assigned to cultural clubs. Through a most reliable but very delicate source, it was ascertained that at the time the new cultural groups were formed in January, 1945, the old Section Executive Committee was replaced by the Motion Picture and Radio Commission. The names for this new commission, according to this source, were submitted to Carl Winter, Chairman of the Communist Political Association in that area, for approval. Although the full name of each of these individuals was not set out, an identification was effected by Agents of the Los Angeles Office who were familiar with the Communist Party setup in the Hollywood area at that time.

The following names are believed to have been selected and submitted for approval to Carl Winter:

John Howard Lawson
Bill Pomerance
Pauline Lauber
Madeleine Ruthven
George Willner
Georgia Backus
Bernie Lusher
Waldo Salt
George Pepper
Norval Crutcher
Mischa Altman
Rex Ingram
Sam Moore
Margaret Bennett
Ed Smith

All of the above listed individuals with the exception of Madeleine Ruthven are identified in this section of the memorandum as Communists. With regard to Ruthven, it should be pointed out she was a former Organizer of the Communist Party and close associate of Communist Party functionaries in the Los Angeles area.

[redacted] December, 1945, it was ascertained that she no longer intended to keep her position as the Organizer of the Hollywood Section of the Communist Party, whereupon information was received through this source that John Stapp was made the Organizer.

Following the appointment of Stapp, Confidential Informant [redacted] who is a paid informant of the Los Angeles Office and [redacted] related that the Hollywood Section was again reorganized. It was divided into three sub-sections, namely:

Community Sub-Section
Industrial Sub-Section
Cultural Sub-Section

Information as to this reorganization was also furnished by paid Confidential Informant of the Los Angeles Office, [redacted] who is [redacted] of the Communist Party. [redacted] stated that these three sub-sections were broken down as follows:

The Community Sub-Section contained people living in the Hollywood area not employed in the motion picture or radio industries.

The Industrial Sub-Section included individuals employed in the motion picture and radio industries on a labor or craft basis, holding positions from that of Assistant Director down.

The Cultural Sub-Section was to include the cultural people employed in the motion picture and radio industries, holding positions comparable to that of Director on up, such as writers, producers, and actors.

According to this source, each sub-section had an Organizer as follows:

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Community Sub-Section	Sid Share
Industrial Sub-Section	Paul Perlin
Cultural Sub-Section	Waldo Salt

Informants [redacted] and [redacted] related that John Stapp, the Section Organizer, works full time as a Party functionary and is not employed in the motion picture industry.

Sid Share, Organizer of the Community Sub-Section is unemployed according to these sources because of poor eyesight. With regard to this Sub-Section, Informant [redacted] related that plans were under way to disband it and consolidate it with the Industrial Sub-Section.

Paul Perlin, Organizer of the Industrial Sub-Section, was employed for several years as a grip at the Universal Pictures Corporation until he went out on strike.

Waldo Salt, Organizer of the Cultural Sub-Section, is a Screen writer under contract to RKO Studios.

Informant [redacted] related in June, 1946, that the controlling body for the Hollywood Section was known as the Section Executive Committee and was made up of the Sub-Section officers, the Chairman of each of the 20 clubs in the Sub-Section and 1 additional delegate from each club.

According to Confidential Informant [redacted] of the Los Angeles Office who holds the position [redacted] of the Communist Party, shop units of the Communist Party have been established at the Universal-International Studios, RKO Studios and Metro-Goldwyn-Mayer Studios. He stated that in addition, Paul Perlin, who is the Organizer of the Industrial Sub-Section of the Communist Party in Hollywood, had advised him that an industrial branch had been established at the Paramount Studios which has developed into one of the largest branches of the Industrial Sub-Section. [redacted] also related that he had learned from Dorothy Stein, who formerly was the Membership Director of the Community Sub-Section of the Hollywood Section of the Communist Party, that the Communist Party also had an industrial branch at Columbia Studios. This same source related that in an effort to revitalize the Industrial Sub-Section and to provide further for the closer cooperation between the Community and Industrial Sub-Sections, these 2 groups were consolidated in June, 1947.

According to [redacted] the new officers of the consolidated Sub-Section are as follows:

Paul Perlin	Organizer
Dorothy Forrest	Organizational Secretary
Dorothy Rivers	Membership Director
Helmer Bergman	Educational Director
Jack Flyer	Literature Director
Jack Sniffen	Press Director
Noum Light	Financial Director

According to these sources, as well as a most reliable and very delicate source [redacted] surveillances, John Howard Lawson, Elizabeth Leach Glenn, and John Stapp, in carrying on the work of the Northwest Section and, as it is known today, the Hollywood Section of the Los Angeles County Communist Party, maintained contact with the Headquarters of the Los Angeles County Communist Party.

On June 13, 1947, Henry Winston, National Organizational Secretary of the Communist Party, USA, was in Los Angeles, California, and on that occasion, according to information obtained [redacted] he discussed the Hollywood Section of the Party stating that Hollywood was important to the entire country and that one person must be responsible for the Hollywood Section to the National Office. He indicated this person should be John Stapp, the Hollywood Section Organizer.

Informant [redacted] estimates the membership of the Hollywood Section at the present time at approximately 900 persons. Of this number, the Party records indicate approximately 600 are employed in the motion picture and radio industries. Of the 600, it has been verified that approximately 300 are actually employed in the motion picture industry today.

E. Communist Party Membership in Hollywood

The Communist Party in the Hollywood Motion Picture area has developed an organized body, particularly among the unions and cultural organizations. There are at the present time 520 individuals in Hollywood who are or have been identified as Communists. These individuals are either connected with the Hollywood motion picture industry or the Hollywood radio industry.

There is set out hereinafter a list of these individuals who are or have been identified as Communists in Hollywood. Los Angeles paid Informant [redacted] the Communist Party in Hollywood, stated that the Communist Party Cultural and Industrial Sub-Sections are composed of individuals

[redacted]

employed either in the motion picture industry or the radio industry. This list will contain the names of the individuals identified as communists, their occupation and whether or not this occupation has been verified. The first 6 columns will reflect the dates on which the individuals listed were identified by a most reliable but very confidential source as Communists in that they were members of the Communist Party or the Communist Political Association. A brief paragraph explaining each of these columns is being set out prior to the list in order to fully describe the information set out in the list of individuals identified as Communists.

I. Member Communist Political Association, August 31, 1944

An "X" will appear on the list under Roman Numeral I when the individual was identified as a member of the Communist Political Association on August 31, 1944. This information was obtained from a most reliable but very delicate source who related that the individuals listed were members of the Northwest Section (Cultural Section) of the Communist Political Association as of August 31, 1944. This source provided, in addition to the individuals named, the 1943 or 1944 Communist Party, USA, membership book number or the Communist Political Association, USA, membership book number issued to the individual.

II. Membership Communist Political Association, January 8, 1945

Under the column headed Roman Numeral II an "X" will appear when the individual was identified as a member of the Northwest Section of the Communist Political Association in Hollywood, California, as of January 8, 1945. This identification was effected through the same most reliable but very delicate source.

III. Membership Communist Political Association, January 16, 1945

In the column headed Roman Numeral III, an "X" will appear following the names of the individuals who were identified as members of the Communist Political Association in Hollywood, California, on January 16, 1945. This identification was also effected through the same most reliable but very delicate source.

On this occasion this source provided the final lists of assignments to the various cultural groups in the Hollywood area. In addition, this source provided the names of the functionaries and the club breakdown of the cultural people in the Communist Party in Hollywood. It also established membership in the Communist Political Association and set forth a lengthy list of new Communist Party recruits. This source, in addition, provided the 1944 Communist Political Association membership cards.

IV. Membership Communist Political Association, February 26, 1945

Under this column, captioned "IV", an "X" will appear following the names of individuals who have been identified as members of the Communist Political Association on February 26, 1945, in Hollywood, California. This identification was also effected through this same most reliable but very delicate source. This source provided the 1945 Communist Political Association membership card number. In addition, the source also provided the 1945 registration cards which reflected the background on the individuals including address, sex, occupation, district where employed, union affiliation, and whether the individual subscribed to the "Daily People's World", West Coast Communist publication.

V. Membership Communist Party, USA, November 19, 1945

As you will recall, the Communist Political Association was dissolved in the summer of 1945 and subsequently the Communist Party, USA, undertook the project of registering its members under the reconstituted Communist Party. Therefore, under the column captioned "V", an "X" will appear following the names of the individuals who were identified as members of the Communist Party in Los Angeles or Hollywood, California, as of November 19, 1945. This identification was again effected through this same most reliable but very delicate source of information.

This source indicated that on this occasion, due to the reconstituted Communist Party's security consciousness, the registration cards were less susceptible to identification. In some instances the club had actually cut out the section containing the member's name. Other clubs had indicated the person's name by a number and numbered them in sequence. Other clubs had also inserted initials which appeared to be false. However, according to this source, there were lists of names giving the first name and last initial accompanying each group of registration cards. As a result, it was possible to ascertain the probable identities of a substantial number of individuals registered at that time.

VI. Membership in the Communist Party, USA, May 25, 1947

An "X" will appear under the caption "VI" following the name of an individual who has been identified as a member of the Communist Party in Hollywood affiliated with the motion picture or radio industries as of May 25, 1947. This identification was effected by another most reliable but very delicate source of information.

VII. Occupation

Under column "VII", the occupation of most of the Communists identified in Columns I through VI is set out. It should be pointed out that this occupation

has been ascertained by Agents of the Los Angeles Office by contacting responsible officials in the film industry, reliable sources in the various studio unions and guilds, confidential informants and Hollywood periodicals and publications.

VIII. Occupation as verified by investigation -- July 21-August 6, 1947

Unless otherwise indicated in Column VIII, the occupation of the individual Communists has been verified by Agents of the Los Angeles Office through investigation between July 21 and August 6, 1947. In this connection, it should be pointed out that employment in the motion picture crafts, guilds and unions is of a floating nature. Workers are transferred among studios at the discretion of the unions in many instances. The average motion picture takes approximately 3 months to make and the unions attempt to keep their personnel active which requires a certain amount of transferring.

It should also be pointed out that the Conference of Studio Unions, comprising a number of the crafts and unions, is currently on strike and none of the members of these unions are actually presently employed in the industry. However, their names have been set out in this list and their occupations indicated as well as their employment verified at their former place of employment in view of the fact that they will resume work in the industry following the end of this strike. In specific instances, it will be noted that a certain date is set out instead of an "X" under this column. In those instances, the information was obtained from a Credit Bureau or other source and reflects the last date that the records indicated the individual was employed in the listed occupation in the motion picture industry. It should also be pointed out that if an individual carries a union or guild card and is in good standing with his union, he is considered as an active employee of the motion picture industry. In some instances, union records have indicated that these individuals have been suspended or are delinquent. Quite frequently a person in this classification will, by paying up his dues, become active in the entertainment field.

The Los Angeles Office is continuing its investigation to verify the employment of all individuals reported as Communists. However, due to the fact that a great number of the names are common names, difficulty has been encountered in determining exactly which ones are the Communists. Also, it must be considered that some of the names obtained through this most reliable but very delicate source may have been Party names which will cause the verification of employment to be a much more difficult job.

In specific instances, it will be noted that certain individuals whose names are set out on this list, have been identified as members of the Communist Party or Communists by reliable confidential informants such as [redacted] In this instance no "X" will appear under columns I through VI but rather, following the individual name, the name of the informant will appear and the year in which he identified the individual as a Communist will be set out.

	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation	VIII Verification of Occupation, 7/21-8/6/47
Adams, Alice						X		
Adams, Charlotte						X	Movie Painter	
Adams, John						X	Motion Picture Photographer	
Adler, Lulla, aka Lulla Rosenfield	X	X	X	X			Actress	
Albert, Doris	X		X	X	X		Musician	X
Albert, Sam	X	X	X	X	X		Musician	X
Alexander, Muriel	X	X	X	X			Actress	
Alland, Bill						X	Film Director	
Allen, Dede					X			
Altman, Mischa	X	X	X	X			Musician	X
Ames, Robert						X	Prop maker	
Anderson, Charles						X	Projectionist	
Atkins, Frances						X	Actress	
Atlas, Dorothy	X	X	X	X			Writer	X
Atlas, Leopold	X	X	X	X	X		Writer	X
Aubrey, Will	X	X	X	X			Actor	
Auerbach, Leonard						X	Actor	
Babb, Dorothy	X	X	X	X	X	X	Writer	
Babb, Sonora	X	X	X	X	X		Writer	

	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation	VIII Verification
Backus, Georgia, aka Mrs. Herman Alexander	X	X	X	X	X		Actress	X
Barzman, Ben	X	X	X	X	X		Writer	X
Barzman, Norma	X	X	X	X	X		Writer	X
Bass, Phil						X	Musician, AFL	X
Baumfeld, Frances	X		X			X	Analyst	X
Beard, Cecil	X		X			X	Artist	X
Beck, George	X	X	X	X			Writer	X
Bela, Nicholas	X	X	X	X			Writer	X
Benedict, Les (Len)						X	Secretary-Motion pictures	
Bengal, Ben	X	X	X	X			Writer	X
Benoff, Mac	X		X				Writer	X
Bercovici, Frances		X	X	X	X		Writer	X
Bercovici, Leonardo		X	X	X	X		Writer	X
Bergman, Helmar						X	Electrician	X
Berkeley, Martin	X	X	X	X			Writer	X
Berkman, Morris						X	Painter	
Bernardi, Harold						X	Actor	
Bernson, George			X	X	X		Actor	X
Berry, Gladys	X	X	X	X				
Berry, Jack	X	X	X	X			Director	X

	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation	VIII Verification
Bessie, Alvah	X	X	X	X	X		Writer	X
Bessie, Helen	X	X	X	X			Actress	
Beverly, Helen, aka Helen Cobb	X	X	X	X	X		Actress	X
Beyea, Franklyn						X	Machinist	X
Biberman, Edward	X		X		X		Artist	X
Biberman, Herbert	X	X	X	X	X		Writer, Director, Producer	X
Billings, Harry						X	Film Technician	X
Birnkrant, Arthur	X	X	X	X	X		Writer	
Birquist, Lillian	X	X	X	X	X		Writer	X
Blaine, George						X	Technicolor Studios	X
Blair, Mary						X	Actress	
Blake, Barbara						X		
Blake, Melissa						X		
Blake, William						X	Film technician	X
Blanchard, Robert	X		X				Screen Cartoonist	
Blanco, Leo						X	Technicolor	X
Blankfort, Henry	X	X	X	X	X	X	Writer	X
Blankfort, Michael	[redacted]			-1947)			Writer	
Blobena, Louise						X		

	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation	VIII Verificatio
Block, Kalman		X	X	X			Musician	X
Blowitz, Bill (William F.)	X	X	X	X			Writer-Publicist	X
Bohnen, Roman	X	X	X	X			Actor	X
Bollory, Janna						X		
Bordages, Asa	X						Writer	X
Borotz, Allen	X	X	X	X			Writer-Producer	X
Boxer, Herman	X	X	X	X	X		Writer	X
Brackenrush, Louis						X		
Bran, Phoebe, aka Phoebe Carnovsky	X	X	X	X	X		Actress	X
Brandt, Janet						X		
Brandt, Louis						X	Ass't. Director	7-1-46
Braun, Irwin	X	X	X	X	X	X	Free lance Writer	7-2-45
Bridges, Dorothy	X	X	X	X	X		Actress	
Bridges, Lloyd	X	X	X	X	X		Actor	X
Brodine, Russell						X	Musician	X
Bromberg, Joseph	X	X	X	X	X		Actor	X
Bronson, Walter						X		
Browda, Maurice, aka Morris Browda		X	X	X			Musician	X
Brown, Virginia	X	X	X	X				

	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation	VIII Verification
Browner, Selma						X		
Buchman, Harold	X	X	X	X	X		Writer	X
Buchman, Sidney		X	X	X	X		Producer-Writer	X
Bunin, Lew						X	Producer	12-16-43
Burns, Jessie	X		X				Writer & Analyst	X
Burrows, Abraham	X	X	X	X	X	X	Writer	X
Burton, Frank					X		Writer	
Burton, Val		X	X	X	X		Writer	X
Butler, Hugo	X	X	X	X			Writer	X
Butler, Jean	X	X		X			Actress	
Byrd, Willie B.						X		
Cameron, Russell						X		
Carnovsky, Morris	X		X	X	X		Actor	X
Caro, Jacobina	X		X				Dance Instructor	
Carter, George				X				
Carufo, Mickey						X	Electrician	X
Casetta, Maria						X		
Casson, April						X		
Castellano, Edward						X	Bookkeeper	X
Chamberlain, Howard aka Howland Chamberlain						X	Actor	X

	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation	VIII Verification
Chandler, Jerry						X		
Chanin, Gerry, aka Gerry Schlein	X	X	X					
Chapman, Clarise	X		X		X			
Chapman, Thomas	X		X		X		Writer	
Chassan, Miriam						X	Musician	X
Child, Nellise						X		
Christlieb, Don	X	X	X	X			Musician	X
Clark, Angela						X	Actress	
Clark, Maurice	X	X	X	X	X		Writer	
Clarke, David G.						X	Actor-Student	X
Clayton, Roger						X		
Cobb, Lee J.	X				X		Actor	X
Cohen, Ralph						X	Electrician	X
Coke, Dalton T.						X		
Cole, Beatrice						X		
Cole, Boyd E.						X		
Cole, Lester	X	X	X	X	X		Writer	X
Coles, Nat			X	X				
Collins, Linda, aka Mrs. Richard Collins Stage name Dorothy Comingore	X	X	X	X			Actress	X

	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation	VIII Verification
Collins, Richard Joy	X	X	X	X			Writer	X
Collis, James	X	X	X	X	X		Musician	X
Colsen, Martha						X		
Compinsky, Dorothy					X		Musician	X
Compinsky, Manuel					X		Musician	X
Coodley, Ted						X	Make-up Artist	X
Corey, George		X	X	X	X		Writer	X
Crutcher, Norval D.	(See Page		of Summary Memorandum)				Union Official	
Dagget, Charles			X	X			Publicist	
Daigle, Alfred	X		X	X				
Danforth, Helen						X		
DaSilva, aka DeSilva, Howard	X	X		X			Actor	X
Dassin, Jules	X		X		X		Director	X
Davis, Florence						X		
Davis, Norma						X	Actress RKO Studio	X
Davis, Phil						X		
Davis, Sid						X	Actor	X
Decker, Bunnie						X		
Deesan, Paul						X	Film Composer	X
Deutsch, Helen						X	Writer	X
DeVincent, Micohel J.						X	Actor	X

	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation	VIII Verification
DiFiore, Lina	X	X	X		X		Musician	X
Dimondstein, Marion						X		
Dimondstein, Morton						X		
Dimsdale, Howard	X	X	X	X	X		Writer	X
Dix, Marian						X		
Dmytryk, Edward		X	X	X	X		Director	X
Drdlik, Frank						X	Goldwyn Studio	X
Duignan, Ruth						X	Composer	X
Eassan, Paul						X		
Eastes, Larry						X	Machinist	X
Eastman, Mary Lou						X		
Edgley, Leslie (Negro)						X		
Eldridge, Florence, aka Mrs. Frederic March		(C.I. [redacted] 1947)					Actress	X
Elfman, Sam						X		
Eliscu, Edward	X	X	X	X	X		Director & Writer	X
Elliot, Faith	X		X		X		Actress	
Ellis, Mary Jo	X	X	X	X			Actress	X
Ellis, Rayme						X	Actress	
Elwood, Matilda						X		
Endore, Guy	X	X	X	X	X		Writer	X
Enfield, Cyril	X	X	X	X	X		Publicist	

	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation	VIII Verification
Englander, Margaret	X	X	X	X	X	X	Writer	8-6-45
Erwin, LeRoy F. Jr.						X		
Evans, Charles						X		
Exley, Donald						X		
Exley, Ruth						X		
Faragoh, Elizabeth		X	X	X	X		Writer	X
Farmer, Virginia	X	X	X	X			Actress	X
Farmer, Dick						X		
Feher, Milton	X	X	X	X			Musician	X
Felther, Walter						X	Costumer studio	X
Fielding, Bruce						X		
Finn, Pauline Lauber, was. Mrs. Aubrey Finn, Pauline Lauber	X	X	X	X			Secretary	
Firedman, Frances						X		
Fleishman, Steve		X	X	X	X		Writer	X
Fletcher, Blair			X					
Foray, June	X	X	X	X	X		Actress	X
Frank, Anne May	X	X	X		X			
Freund, Burton						X	Unemployed Artist	X
Froelich, Anne, aka Mrs. Philip Taylor	X	X	X	X			Writer	X
Fuller, Lester	X	X	X	X	X		Director	
Garfield, John		(C. I. [redacted] 1947)					Actor	X

	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation	VIII Verification
Garrett, Betty						X	Screen Actors Guild	X
Gersh, Phillip						X	Motion picture Agent	X
Gibson, Julie	X	X	X	X	X		Actress	X
Gilbert, Ed						X	Designer	X
Gilbert, Frances						X		
Gilbert, Jody	X	X	X	X	X		Actress	X
Glass, Ned	X	X	X	X			Actor	X
Goff, Lloyd						X	Actor	X
Goldberg, Martha	X	X	X	X			Musician	
Goldblatt, Harriet	X		X	X			Musician	X
Golab, Nathan						X	Painter	6-6-48
Goodwin, Finley						X		
Gordon, Bernard	X		X		X		Writer	X
Gordon, Don	X		X		X		Analyst	X
Gordon, Julian						X	Technician	X
Gorney, Jay	X	X	X	X	X		Writer, composer, producer, lyricist	X
Gornsy, Sandra	X	X	X	X	X		Writer	X
Gottlieb, Endice Shapiro						X	Musician	X
Gough, Lloyd (L.A. Inft. [redacted] July, 1947)						X		

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	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation	VIII Verification
Graff, Freddy	X	X	X	X			Actor	X
Gralnick, Max						X	Musician	X
Granata, Edward P.						X		
Grant, David	(Pd. Inft. [redacted] Los Angeles, 1945)							
Grant, Morton	X	X	X	X	X		Writer	
Grau, Gilbert	X	X	X	X			Musician	X
Gray, William						X		
Green, Anna, aka Ann Koch	X	X	X	X	X		Writer	
Green, Eunice						X		
Greenberg, Lester						X		
Greenberg, Rosalie						X		
Greene, Sidney						X	Musician	X
Greenhalgh, Ernest M.						X	Sound Director MGM	X
Grennard, Elliot		X	X	X	X		Writer	X
Gross, Jennie						X	Film Technician	X
Grumes, Albert	(Former Pd. Inft., LA [redacted] 1944, Reliable)						Wardrobe Dept.	X
Guilford, Jack	X		X	X			Actor	X
Hammer, Alvin	X	X	X	X	X		Actor	X
Hammer, Bea	X	X	X	X	X		Actress	
Harper, Annette	X	X	X	X	X		Actress	
Harris, Louis	X	X	X	X	X		Producer & writer	

	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation	VIII Verification
Helford, Norris						X		
Hellgren, George						X	Executive of Movie Credit Union	X
Hellgren, Nora						X	Writer	
Herman, Muriel						X	Writer	X
Hertz, David			X				Writer	
Hilberman, Libbie						X		
Holland, Tom		X	X	X			Actor	X
Holmes, Ellen						X		
Holzer, Herbert M.						X		
Homtrose, D. C.						X		
Hood, Edward P.						X	Painter	5-10-46
Horne, Victoria		X	X	X	X		Actress	X
House, Mary						X		
Hovey, Constance		X	X	X	X			
Hovey, Serge		X	X	X	X		Musician	X
Hovey, Tamara		X	X	X	X		Musician	X
Hubley, Claudia	X		X				Screen cartoonist	
Huggins, Roy						X	Writer	X
Hughes, Merle						X		
Hughes, R.						X		

	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation	VIII Verification
Idriss, Ramiz	X		X	X		X	Musician	X
Inge, Joe						X	Music editor	X
Ingram, Rex	X	X	X	X		X	Director-Writer-actor	X
Irwin, Leslie						X		
Jackson, John			x	x				
James, Don	X		X		X		Writer	X
James, Lillith	X		X		X		Writer	X
Jampal, Miriam						X	Singer	X
Jarrico, Paul	X	X	X	X			Writer	X
Jarrico, Sylvia						X		
Jasper, Helen	X		X					
Jasper, Marjorie						X		
Jones, Keith						x		
Jones, M.						X		
Kadish, Ben	X	X	X	X	X		Writer	
Kahn, Gordon	X	X	X	X	X		Writer	X
Kast, George						X	Musician	X
Katz, Helen		X	X	X				
Kaufman, Oliver						X		
Kerman, Chuck						X		
Kerwin, Jeanne		X	X	X		X	Actress	
Killian, Victor	X	X	X	X	X		Actor	X

	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation	VIII Verification
King, Don	X	X	X	X			Publicist	
Kraft, Hyman	X	X	X	X	X		Writer	X
Krasnow, Ben						X		
Lamar, Bill						X	Electrician	X
Lamar, Truman						X		
Landers, Harry						X	Actor	X
Lang, David			X		X		Writer	X
Lardner, Ring W., Jr.	X	X	X	X	X		Writer	X
Larkin, Kathrine						X		
Lamay, Phyliss						X		
Lawson, John Howard	X	X	X	X	X		Writer	X
Lawerence, Marc	X	X	X	X	X		Actor	X
Lee, Canada	X						Actor	X
Lee, Sandra						X	Film technician	X
Lees, Robert	X	X	X	X	X		Writer	X
Lehrman, Eugene B.						X	Am. Federation of Musicians	X
Lennart, Isobel	X	X	X	X	X		Writer	X
Lenzen, Miriam						X		
Lesaner, Herbert	X	X	X	X			Musician	X
Levy, Melvin	X	X	X	X	X		Writer	X
Lewis, Harvey						X		

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	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation	VIII Verification
Lewis, Herbert Clyde		X	X	X	X		Writer	X
Leyda, Jay	X						Director	
Lloyd, Norman		X	X	X	X		Actor	X
Logan, Humphrey						X		
London, Joe						X	Laborer	X
Lusher, Bernard	X						Union leader	
MacClelland, Ken						X		
Maes, Simone			X			X	Analyst	X
Mahler, Lillie	X	X	X	X			Musician	X
Maltz, Albert	X	X	X	X	X		Writer	X
Mann, Hack						X	Technician	
Mann, Winnie						X	Actress	X
Manoff, Arnold	X	X	X	X	X	X	Writer	X
March, Frederic	(Confidential Informant [redacted] 1947)						Actor	X
Marchionni, Charles						X	Lab Technician	X
Marlow, Brian	X	X	X	X	X		Writer-Actor	X
Mason, Esta		X	X	X			Actress	
Mattison, Mathew						X	Analyst	7-29-47
Mayer, Ray		X	X	X			Actor	X
Masuir, Phyllis						X	Secretary	X
McHugh, Kitty	X	X	X	X			Actress	X
McKenney, Ruth	[redacted] 1947)						Writer	X

	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation	VIII Verification
McNeil, Allan D.						X	Story Analyst	X
McVeigh, Paul (McVey)	X	X	X	X	X		Actor	X
Meadow, Leon					X		Writer	X
Meltzer, Saul Louis	(A very reliable but most delicate source reported Meltzer was a member of the Communist Party in Los Angeles in 1943)						Writer	X
Mendelssolm, Lafcadio						X		
Menkes, Gertrude						X	Attorney-film	x
Menken, Lawrence						X		
Mesches, Arnold						X		
Miller, John	X	X	X	X	X	X	Actor	X
Miller, Patricia	X	X	X	X	X	X	Actress	X
Miller, Virginia						X		
Millholland, Charles	X	X	X	X	X		Writer	X
Mischel, Florence	X	X	X	X	X		Analyst	X
Mischel, Joseph	X	X	X	X	X		Writer	X
Morgan, Joe	(Discontinued paid Informant [redacted] 1946)							
Morley, Hank (Henry)						X	Actor and film technician	X
Morley, Karen, aka Karen Victor		X	X	X	X		Actress	X
Moore, Irving		X	X	X	X	X	Writer	X
Moore, Sam			X					

	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation	VIII Verification
Myers, Henry	X	X	X	X			Writer	X
Moss, Jack	X	X	X	X	X		Producer-Actor	
Mullen, Virginia						X		
Murphy, Maurice						X	Actor	X
Myers, Al	X	X	X	X				
Myers, Barbara	X		X					
Nelson, Ruth	X	X	X	X			Actress	X
Nicholas, Geraldine	X	X	X	X	X			
O'Conner, Norman						X	Theatrical announcer	X
Offner, Herbert	X	X	X	X			Musician	X
O'Flaherty, E. B.						X		
Oranata, Edward S.						X		
Orme, Rosemary S. (Urme, Rosemary S.)						X		
Ornitz, Sam	X	X	X	X	X		Writer	X
Orszag, Jean, nee Jeanette Grossman						X	Secretary	X
Paige, Clinton						X	Electrician	X
Palastky, Alexander						X	Actor	4-2-47
Paley, Stanley		X	X	X			Writer	X
Parker, Lillian						X		
Parks, Larry	X	X	X	X	X		Actor	X

	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation	VIII Verification
Pathe, Paquerette						X		
Pederson, Peter						X		
Peel, Spencer						X	Screen Cartoonist	X
Pelleti, John Virgil						X	Actor	X
Pepper, George				X				
Perlin, Paul	X		X			X	Movie Laborer	X
Peters, John						X		
Philips, Peggy		X	X	X			Writer	X
Phillips, Webster C.						X	Free lance Make-up artist	11-19-45
Pini, Les				X	X		Writer	X
Pinney, Ted						X		
Place, Kermit						X		
Polonsky, Abraham					x		Writer	X
Pomerance, William			X				Former Union Official, SWG	
Powell, Homer						X		
Prager, Stanley	X	X	X	X	X		Actor	X
Pratt, Carolyn						x		
Preston, Lou						X	Painter	X
Privel, Lucien	X	X	X	X	X		Actor	X

	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation	VIII Verification
Ragsdale, Byron Young						X	Set Director	X
Ragsdale, Lacalla W.						X	Secretary	X
Rapf, Maurice	X	X	X	X	X		Writer	X
Ravetch, Irving		X	X	X			Writer	X
Reed, Valerie						X		
Reid, Arnold					X			
Revel, Elaine						X		
Revere, Anne	X	X	X	X	X		Actress	X
Reynolds, Jack	X		X			X	Technician	
Richards, Robert L.		X	X	X			Writer	
Richardson, Carolyn		X	X	X				
Richardson, Melonie		X	X	X			Actress	
Richardson, William L.		X	X	X				
Rinaldo, Frederic D.	X		X			X	Film Writer	X
Ripps, Harry	X		X			X	Technician	
River, Joerney		X	X	X				
River, W. L.	X				X		Writer	X
Robeson, Paul ([redacted]-1947)							Singer and Actor	
Roberts, Stanley						X	Actor's Agent Writer	X
Robinson, Earl	X	X	X	X			Composer-Musician	8-2-47

	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation	VIII Verification
Robinson, Edward G.	(C. I [redacted] -1947)						Actor	X
Robinson, Jerry		X	X	X	X		Writer	
Robison, David	X		X	X			Script reader	
Robison, Naomi						X	Actress	X
Rofheart, Leonard Jay						X	Electrician	X
Rohl, Anita						X		
Rohl, Dave						X		
Rolfe, Edward	X	X	X	X	X			
Roma, Margaret (Margrit)						X	Actress-writer	X
Romano, Amelia	X	X	X	X	X		Actress	X
Romano, Mary						X	Secretary-Screen Readers Guild	X
Rossen, Robert	X		X		X		Writer	X
Roth, Esther	X	X	X	X	X		Musician	X
Roth, Henry	X	X	X	X	X		Musician	X
Roth, Richard						X		
Rotstein, Herman	X	X	X	X			Writer and director	
Rousseau, Louise						X	Writer	X
Rubane, B.						X		
Rudnick, Stella		X	X	X	X		Actress	
Ruskin, B.						X		
Ruskin, Shimen	X	X	X	X	X		Actor	X

	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation	VIII Verification
Ryan, Ralph						X		
Sak, Gus						X		
Salt, Waldo	X	X	X	X			Writer	X
Samuels, Murray	X	X	X	X			Writer	X
Sandell, Bea	X	X		X			Musician	X
Sandell, George		X	X	X			Musician	X
Sanford, John	X	X	X	X	X		Writer	X
Sanford, Marguerite	X	X	X	X			Writer	X
Saul, Oscar	X	X	X	X			Writer	X
Saylin, Marcella						X		
Schaftel, George			X	X			Writer	
Schneider, Paul						X		
Schoenfeld, Bernard					X		Writer	X
Schuelberg, Virginia aka Virginia Viertel	X		X	X			Writer	X
Schuler, Dorothy						X		
Schwartz, Zack						x	Screen Cartoonist	
Scott, Adrian	X	X	X	X	X		Producer	X
Seffinger, Ben						X		
Seigel, Sanford						X	Actor	X
Selic, Leonard	X	X	X				Musician	X
Sellers, Kay		X	X	X			Actress	

	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/26/47	VII Occupation	VIII Verification
Selvin, Min	X		X				Union official	
Shaw, Ben	X	X	X	X	X		Writer and Assistant Director	
Sherwood, Stanley						X		
Shore, Wilma	X	X	X	X	X		Writer	X
Short, Anita						X	Musician	
Short, Robin	X	X	X	X			Actor	X
Siegel, Sam		X	X	X	X		Musician	X
Simmons, Mike						X	Writer	X
Sklar, George	X	X	X	X			Writer	X
Smith, Art	X	X	X	X			Actor	X
Smith, Corinne						X	Analyst	X
Smith, Ed, was Israel Malensky	X	X	X			X	Film technician	X
Smith, Harold, aka Hal Smith	X	X	X	X	X	X	Writer	X
Smith, James						X		
Smith, Lita						X	Ceramic worker	X
Smith, Milton	X	X	X	X			Writer	
Smith, Ralph						X	Painter	
Smiffin, Jane						X	Secretary Movie AFL	X
Snyder, Mike						X	Literary Dept.	X

	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation	VIII Verification
Solomon, Jack						X		
Solomon, Louis	X	X	X	X	X		Writer	X
Sondergaard, Gale, aka Mrs. Herbert Biberman	X	X	X	X	X		Actress	X
Sorrell, Herbert K.	(Membership in Communist Party-1938; See Summary memorandum Page						Union Official	X
Spencer, Helen M.	X		X					
Spencer, Ray	X	X	X	X	X		Writer	X
Stapp, John	(C.I. [redacted] -1947)						Hollywood Section Organizer of C.P.	X
Steele, Dorothy					X		Writer	X
Stein, Philip						X		
Stevenson, Philip		X	X	X	X		Writer	X
Stewart, Gordon						X		
Stillman, Sam						X		
Stone, George						X		
Strauss, Theodore					X		Writer	X
Sullivan, Glenda	X		X				Writer	
Taffel, Bess	X	X	X	X	X		Writer	X
Tanner, Harry		X	X	X				
Tarcai, Mary	X	X	X	X	X		Actress	
Tarloff, Frank	X	X	X	X	X		Writer	X
Thery, Jacques						X	Writer	X

	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation	VIII Verification
Thomas, Elizabeth						X	Secretary	X
Thomas, George, Jr.	X	X	X	X		X	Publicist	
Tolins, Natalie						X		
Towbin, Cyril	X	X	X	X	X		Musician	X
Townsend, Leo	X	X	X	X	X		Writer	X
Trabin, Rosabelle						X		
Trabin, Marion			X					
Tree, Dorothy	X	X	X	X	X		Actress	X
Trivers, Paul	X	X	X	X	X		Writer	X
Trumbo, Dalton	X	X	X	X	X		Writer	X
Turner, Jeanne						X	Ass't. Film Editor	X
Tuttle, Frank	X	X	X	X	X		Director	X
Tuttle, Karen	X	X	X	X			Musician	X
Urban, Paul						X		
Uris, Michael	X	X	X	X	X		Writer	X
Valz (or Volz), Roddie						X		
Vandermenlen, Harry						X		
Van der Kar, Joseph						X		
Van Eyck, Peter	(A very reliable but most delicate source reported Actor he was a member of the CP in Los Angeles in 1944)							X
Van Sickle, Ruth						X		

	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation	VIII Verification
Villard, Paul	x	x	x	x			Musician	X
Vincent, Mark			X				Actor	X
Virgo, Jean	X	X	X	X	X			
Virgo, Peter	X	X	X	X	X		Actor	X
Wakestein, Hy						X		
Walden, Alexander	X	X	X	X	X		Musician	X
Walker, Thelma						X		
Walper, Norman		X	X	X	X			
Ware, Eugene		X	X	X				
Warren, Lucy						X		
Washington, Norma		X	X	X			Writer	
Watts, William	X	X	X	X				
Waxman, Leo						X	Electrician	X
Weber, John, Mrs.	X	X	X	X				
Webster, Sherman B.						X	20th Century Fox	X
Weil, Richard		X	X	X			Writer	X
Weiner, Herman			x	X		X	Writer	X
Weintraub, Al						X		
Watkins, Rose						X	Musician	X
Wexley, John	X		X		X		Writer	X
White, Isidore						X	Film Technician, AFL	X

	I 8/31/44	II 1/8/45	III 1/16/45	IV 2/26/45	V 11/19/45	VI 5/25/47	VII Occupation	VIII Verification
Whitman, Ernest		X	X	X			Actor	X
Whitney, Lynn	X	X	X	X	X		Actress	X
Wilcox, Pamela		X	X	X	X		Actress	
Williams, Bob						X	Writer	X
Williams, Frances						X	Adress	X
Wills, Margaret Bennett aka Margaret Bennett				X			Union-Front official	
Wilner, George						X	Writer's Agent	X
Wilner, Tiba Garlin						X	Writer	
Wilson, Alice						X		
Winchell, Prentiss		X	X	X	X			
Winters, Bea	X		X			X	Secretary Analyst	X
Wroblewski, Mary						X		
Yaris, Buddy, now acting as George Tyne	X	X	X	X	X		Actor	X
Yarrick, Maria						X	Dancer	X
Yubave, Corrine						X		
Yurden, Clay			X	X	X			
Zeller, David						X		

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F. Analysis of Preceding List

As has been indicated, the preceding list reflects all the individuals in the motion picture industry or the radio industry in Hollywood, California, who are or have been members of the Communist Political Association or the Communist Party, USA, according to a most reliable but very delicate source. The occupational breakdown of the Communists listed who have been identified and their occupations ascertained, is as follows:

Actresses	45
Actors	47
Directors	15
Producers	3
Writers	127
Publicists	5
Musicians	42
Analysts	9
Technicians	12
Cameramen	3
Film Editors	1
Miscellaneous (Cartoonists, laborers, office employees, artists, etc.)	62

It should be noted that there are 159 individuals on this list whose occupations have not as yet been ascertained. A perusal of this list will reflect that many common names, which, in some instances, may be Communist Party names, are set out. Identification of these individuals has been made more difficult as the result of the small amount of identifying data available at the source. In addition, the constant rotation of places of employment by Hollywood personnel has caused additional hardships in effecting identifications.

Many of the writers, directors, producers and actors are employed in more than one capacity; that is, director and writer, writer and producer, etc. Consequently, in the occupational breakdown these individuals have been listed under each of the occupations in which they are engaged.

G. Prominent Motion Pictures with which some of the Leading Actresses, Actors, Producers, Directors and Writers identified as Communists have been connected, according to "1947-48 International Motion Picture Almanac"

Actors

Bohnen, Roman:	"Vogues of 1938"
	"Of Mice and Men"
	"So Ends Our Night"
	"Affairs of Jimmy Valentine"
	"Grand Central Murder"
	"The Hard Way"
	"Song of Bernadette"
	"The Hitler Gang"

Bridges, Lloyd:	"The Lone Wolf Takes a Chance"
	"The Royal Mounted Patrol"
	"Sun of Davy Crockett"
	"Sing for your Supper"
	"Shut My Big Mouth"
	"Blondie Goes to College"
	"I Was a Prisoner on Devil's Island"
	"Canal Zone"
	"Our Wife"
	"Two Latins from Manhattan"
	"Here Comes Mr. Jordan"
	"Three Girls About Town"
	"You Belong to Me"
	"Harmon of Michigan"
	"Cadets on Parade"
	"Harvard, Here I Come"
	"Hello Annapolis"
	"Alias Boston Blackie"
	"Tramp, Tramp, Tramp"
	"Meet the Stewarts"
	"Sweetheart of the Fleet"
	"Flight Lieutenant"
	"Atlantic Convoy"
	"Riders of the Northland"
	"The Spirit of Stanford"
	"A Man's World"
	"The Daring Young Man"
	"Sahara"
	"The Heat's On"
	"She's a Soldier Too"
	"Master Race"
	"Saddle Leather Law"
	"Strange Confession"
	"A Walk in the Sun"
	"Miss Susie Slagle's"
Carnovsky, Morris:	"The Life of Emile Zola"
	"Tovarich"
	"Address Unknown"
	"Rhapsody in Blue"
	"Edge of Darkness"
	"Our Vines Have Tender Grapes"
	"Cornered"
	"Miss Susie Slagle's"

DaSilva, Howard	"Abe Lincoln in Illinois"
	"The Sea Wolf"
	"Nine Lives Are Not Enough"
	"I'm Still Alive"
	"The Big Shot"
	"The Omaha Trail"
	"Tonight We Raid Calais"
	"The Lost Weekend"
	"Duffy's Tavern"
Garfield, John:	"Four Daughters"
	"They Made Me a Criminal"
	"Juarez"
	"Dust Be My Destiny"
	"Saturday's Children"
	"The Sea Wolf"
	"Tortilla Flat"
	"Air Force"
	"Between Two Worlds"
	"Destination Tokyo"
	"Thank Your Lucky Stars"
	"Hollywood Canteen"
	"Nobody Lives Forever"
	"Humoresque"
Hammer, Alvin:	"Greenwich Village"
	"A Walk in the Sun"
	"Doll Face"
	"The Fabulous Suzanne"
Lawrence, Marc:	"White Woman"
	"Little Big Shot"
	"Dr. Socrates..."
	"Road Gang"
	"San Quentin"
	"I Am the Law"
	"While New York Sleeps"
	"Johnny Apollo"
	"Brigham Young"
	"The Great Profile"
	"Shepherd of the Hills"
	"Lady Scarface"
	"Public Enemies"
	"This Gun for Hire"

Lawrence, Marc (cont'd.)	"Yokel Boy" "Call of the Canyon" "Neath Brooklyn Bridge" "Hit the Ice" "Calaboose" "Rainbow Island" "Dillinger" "Flame of Barbary Coast" "Club Havana" "Don't Fence Me In" "The Virginian" "Life with Blondie"
March, Frederic:	"The Dummy" "Jealousy" "Paris Bound" "Sarah and Son" "The Royal Family of Broadway" "Dr. Jekyll and Mr. Hyde" "Sign of the Cross" "Smiling Through" "Design for Living" "Death Takes a Holiday" "The Affairs of Celelini" "The Barretts of Wimpole Street" "Les Miserables" "The Dark Angel" "Anna Karenina" "Mary of Scotland" "Anthony Adverse" "Trade Winds" "Susan and God" "Best Years of Our Lives" "The Adventures of Mark Twain" "Tomorrow the World"
Murphy, Maurice:	"Beau Geste" "The Valiant" "All Quiet on the Western Front" "Private Worlds" "The Crusades" "Curly Top" "The Prisoner of Shark Island" "Gentle Julia"

Murphy, Maurice (cont'd.)	"Romeo and Juliet" "The Road Back" "Tovarich" "Forged Passport" "Career" "Abe Lincoln in Illinois" "Wolf of New York" "To Be or Not To Be" "Smith of Minnesota"
Parks, Larry:	"Mystery Ship" "Blondie Goes to College" "Canal Zone" "Harvard, Here I Come" "Harmon of Michigan" "Three Girls about Town" "You Belong to Me" "Sing for your Supper" "Flight Lieutenant" "Submarine Raider" "Atlantic Convoy" "Honolulu Lu" Hello Annapolis" "You Were Never Lovelier" "The Boogie Man Will Get You" "A Man's World" "Power of the Press" "Calling All Stars" "The Deerslayer" "The Racket Man" "Black Parachute" "Sergeant Mike" "She's a Sweetheart" "Counter-Attack" "The Jolson Story"
Prager, Stanley:	"Behind Green Lights" "Doll Face" "Gentleman Joe Palooka" "Do You Love Me?"
Robinson, Edward G:	"The Bright Shawl" "The Hole in the Wall" "The Widow from Chicago" "Little Caesar" "The Idol"

Robinson, E.G. (cont'd.)	"Five Star Final"
	"Smart Money"
	"The Hatchet Man"
	"Two Seconds"
	"Silver Dollar"
	"Tiger Shark"
	"The Little Giant"
	"I Loved A Woman"
	"Dark Hazard"
	"The Man with Two Faces"
	"The Whole Town's Talking"
	"Barbary Coast"
	"Bullets or Ballots"
	"Thunder in the City"
	"Kid Galahad"
	"The Last Gangster"
	"A Slight Case of Murder"
	"The Amazing Dr. Clitterhouse"
	"I Am the Law"
	"Confessions of a Nazi Spy"
	"Blackmail"
	"Dr. Ehrlich's Magic Bullet"
	"Brother Orchid"
	"A Dispatch from Reuter's"
	"The Sea Wolf"
	"Manpower"
	"Unholy Partners"
	"Flesh and Fantasy"
	"Destroyer"
	"Tampico"
	"Double Indemnity"
	"Mr. Winkle Goes to War"
	"The Woman in the Window"
	"Our Vines Have Tender Grapes"
	"Scarlet Street"
Van Eyck, Peter:	"The Moon is Down"
	"Five Graves to Cairo"
	"The Impostor"
	"Address Unknown"

Actresses

Collins, Linda, aka Mrs. Richard Collins, Stage name Dorothy Comingore:	"Citizen Kane" "Blondie Steps Out" "The Hairy Ape"
Gibson, Julie:	"The Feminine Touch" "Here We Go Again" "Let's Face It" "Ringside" "The Contender" "Hail the Conquering Hero" "Freddie Steps Out"
McHugh, Kitty:	"Hot Tip" "Women Are Trouble" "On Again--Off Again" "Blonde Trouble" "My Old Kentucky Home" "Broadway Serenade" "Grapes of Wrath" "Secret Evidence" "The Magnificent Dope"
Revere, Anne:	"Double Door" "The Howards of Virginia" "Men of Boys Town" "Remember the Day" "Star Spangled Rhythm" "The Song of Bernadette" "Standing Room Only" "Old Acquaintance" "National Velvet" "Rainbow Island" "Keys of the Kingdom" "Sunday Dinner for a Soldier" "Thin Man Goes Home" Don Juan Quilligan" "Fallen Angel" "Dragonwyck" "The Shocking Miss Pilgrim"

Sondergaard, Gale aka Mrs. Herbert Biberman:	"Anthony Adverse" "Maid of Salem" "Seventh Heaven" "The Life of Emile Zola" "Isle of Forgotten Sins" "The Strange Death of Adolph Hitler" "The Climax" "The Invisible Man's Revenge" "Gypsy Wildcat" "Christmas Holiday" "Enter Arsene Lupin" "Anna and the King of Siam"
Tree, Dorothy:	"Life Begins" "East of Fifth Avenue" "The Woman in Red" "Four Hours to Kill" "A Night at the Ritz" "The Great Garrick" "Having a Wonderful Time" "Trade Winds" "Confessions of a Nazi Spy" "City in Darkness" "Abe Lincoln in Illinois" "Little Orvie" "Sky Murder" "Singapore Woman" "Salute to Courage" "Hitler, Dead or Alive" "Edge of Darkness"

Producers

Buchman, Sidney:	"The Talk of the Town" "A Song to Remember" "Over 21"

Harris, Louis:	"Mardi Gras" "Caribbean Romance" "Lucky Cowboy"
Moss, Jack:	"The Shepherd of the Hills" "Journey Into Fear" "Mr. Winkle Goes to War" "Snafu"
Scott, Adrian:	"Keeping Company" "Parson of Panamint" "We Go Fast" "Mr. Lucky" "Farewell My Lovely" "My Pal, Wolf" "Miss Susie Slagle's" "Cornered"

Directors

Biberman, Herbert J:	"One Way Ticket "Meet Nero Wolfe" "King of Chinatown" "Road to Yesterday" "The Master Race" "Together Again"
Dassin, Jules:	"Reunion in France" "Young Ideas" "A Letter for Evie"
Dmytryk, Edward:	"Murder, My Sweet" "The Invisible Army" "Back to Bataan" "Cornered"
Fuller, Lester:	"You Can't Ration Love"

Writers

Barzman, Ben:	"True to Life" "Meet the People" "You're a Lucky Fellow, Mr. Smith" "Never Say Goodbye"

Bessie, Alvah:	"Dwell in the Wilderness"
	"Men in Battle"
	"Bread and a Stone"
	"Northern Pursuit"
	"Hotel Berlin"
	"The Very Thought of You"
	"Objective"
	"Burma"
Blankfort, Henry:	"Meet the People"
	"Youth on Parole"
	"Double Exposure"
	"I Killed That Man"
	"I Escaped from the Gestapo"
	"Tales of Manhattan"
	"She's for Me"
	"Harrigan's Kid"
	"Reckless Age"
	"Singing Sheriff"
	"Night Club Girl"
	"I'll Tell the World"
	"Swing Out, Sister"
	"Easy to Look At"
	"Crimson Canary"
Buchman, Harold:	"Our Daily Bread"
	"Don't Gamble with Love"
	"Blackmailer"
	"Shakedown"
	"Trapped by Television"
	"The Case of the Missing Man"
	"Come Closer, Folks"
	"Shall We Dance"
	"The Devil is Driving"
	"It Can't Last Forever"
	"Counsel for Crime"
	"Forgotten Woman"
	"On Their Own"
	"Double Alibi"
	"Manhattan Heartbeat"
	"Jennie"
	"Dixie Dugan"
	"Paris After Dark"
	"Take It or Leave It"
	"Doll Face"

Butler, Hugo	"Big City" "Society Lawyer" "Wyoming" "Edison the Boy" "Omaha Trail" "Edison the Man" "Christmas Carol" "Huckleberry Finn" "Lassie Come Home" "The Southerner" "Miss Susie Slagle's"
Cole, Lester:	"Love Technique" "If I Had a Million" "Sleepers East" "The Affairs of Cappy Ricks" "The Crime of Dr. Hallet" "The Invisible Man Returns" "The House of Seven Gables" "Pacific Blackout" "Footsteps in the Dark" "Night Plane for Chunking" "None Shall Escape" "Hostages" "Objective Burma" "Men in Her Diary" "Blood on the Sun"
Collins, Richard Joy:	"Private Miss Jones" "Thousands Cheer" "Song of Russia"
Endore, Guy:	"Lady from Louisiana" "Song of Russia" "Story of G. I. Joe
Gorney, Jay:	"The More the Merrier" "The Heat's On" "Meet the People" "Hey Rookie" "The Gay Senorita"

Kahn, Gordon:	"Gentleman's Fate"
	"The People's Enemy"
	"S.O.S.Tidal Wave"
	"Wolf of New York"
	"A Yank on the Burma Road"
	"Northwest Rangers"
	"The Cowboy and the Senorita"
	"Song of Nevada"
	"Two O'Clock Courage"
	"Her Kind of Man"
Lardner, Ring W. Jr.	"Meet Dr. Christian"
	"The Courageous Dr. Christian"
	"Arkansas Judge"
	"Woman of the Year"
	"The Cross of Lorraine"
	"Tomorrow the World"
Lawson, John Howard:	"Dynamite"
	"The Sea Bat"
	"Party Wire"
	"Blockade"
	"Algiers"
	"They Shall Have Music"
	"Four Sons"
	"Earthbound"
	"Sahara"
	"Counter-Attack"
Maltz, Albert:	"Moscow Strikes Back"
	"This Gun for Hire"
	"The Man in Half Moon Street"
	"Destination Tokyo"
	"Pride of the Marines"
Marlow, Brian:	"Bad Girl"
	"Hello Sister"
	"The Road to Reno"
	"Unmarried"
	"Beware Spooks"
	"Manhattan Heartbeat"
Rapf, Maurice H.:	"Divorce in the Family"
	"We Went to College"
	"They Gave Him a Gun"

Rapf, Maurice H. (cont'd.)	"Bad Man of Brimstone" "Sharpshooters" "Winter Carnival" "North of Shanghai" "Dancing on a Dime" "Jennie" "Call of the Canyon"
Rossen, Robert:	"Roaring Twenties" "Out of the Fog" "A Child is Born" "Dust Be My Destiny" "Sea Wolf" "Blues in the Night" "Edge of Darkness" "A Walk in the Sun"
Saul, Oscar:	"Once Upon a Time" "Strange Affair"
Sklar, George:	"Afraid to Talk" "First Comes Courage" "City Without Men"
Trumbo, Dalton:	"Road Gang" "The Remarkable Andrew" "A Guy Named Joe" "Thirty Seconds Over Tokyo" "Tender Comrade" "Jealousy" "Our Vines Have Tender Grapes"

II. COMMUNIST INFILTRATION OF LABOR GROUPS

Confidential Informant [redacted] of the Los Angeles Office, who was a member of the Communist Party from October, 1933, until September, 1935, and who has been active in the motion picture industry for a considerable period, reported that in 1934 the Communist Party realized the propaganda possibilities in the motion picture field and decided to move into the motion picture industry. He related that in the Spring of 1935 direct orders came down in mimeographed form from the top structure of the Communist Party, USA, to all units in the Los Angeles area instructing them to intensify and concentrate their activities on Hollywood and the motion picture industry. This directive emphasized the fact that Communists must try to capture the labor unions and pointed out that if this were done, the unions could be of tremendous service in influencing the type of pictures produced and thus serving the Communist cause. It should be pointed out that Informant [redacted] did not furnish this information to the Bureau until 1942, and, consequently, this mimeographed form referred to by him is not available.

John L. Leech who, in 1934, was the Organizational Secretary of the Los Angeles County Communist Party, gave testimony before the Los Angeles County Grand Jury on August 14, 1940. On this occasion he testified that Jeff Kibre was a member of the Communist Party in Hollywood in 1934. He further testified that V. J. Jerome, a prominent Marxian Communist who has been engaged in the Communist propaganda field, was sent in the latter part of 1935 by National Communist Party Headquarters to Hollywood at which time Jerome sought the aid of Jeff Kibre in setting up plans for capturing the Hollywood motion picture industry for the Communist Party.

Ezra F. Chase, identified in 1939 as having been a member of the Communist Party for a period of seven years or more, swore to an affidavit in Los Angeles on March 19, 1939, that Jeff Kibre was a member of the Communist Party. His affidavit further stated that Jeff Kibre was at that time assigned to "special" work in the studio unions, more specifically in the International Alliance of Theatrical Stage Employees, Local #37 to the organizing of special studio units of the Communist Party.

[redacted] of the International Alliance of Theatrical Stage Employees, who has been active in the trade union movement in Hollywood for a number of years and who is familiar with the activities of the Communist Party members in connection with labor groups in the motion picture industry, related that the Communist penetration of the motion picture unions began in 1934 or 1935 when a meeting was held in Carmel, California, at which the principal figure, one Mr. Michael Eistein, then attached to the Amtorg Trading Corporation and bearing the title of "Commissar of Heavy Industries of the U.S.S.R.", was present as well as a number of Hollywood personalities.

He stated arrangements were made at this meeting to finance the program of infiltration into the Hollywood studio enterprise and these arrangements later resulted in the establishment of Mr. Jeff Kibre as the individual chosen by the Communist organization to carry out its designs.

Confidential Informant [redacted] stated that in the early days of the motion picture industry there apparently was no consistency in the labor organizational set-up. The principal active labor organization was the International Alliance of Theatrical Stage Employees (IATSE).

International Alliance of Theatrical Stage Employees

Confidential Informant [redacted] reported that this was an autonomous group of local labor unions identified with the American Federation of Labor. The International Alliance of Theatrical Stage Employees' jurisdiction was recognized as the only union organization in Hollywood for a number of years. However, on two occasions, in 1921 and in 1933, strikes were called by this organization which were completely unsuccessful. In each case the strike was the result of a jurisdictional dispute and was broken by members of outside unions entering the field as strikebreakers. [redacted] related that these unsuccessful strikes brought about a very chaotic condition in the labor field in 1933 which caused many of the workers to lose confidence in the American Federation of Labor (AFL). As a result, the Communist Party had little difficulty in moving into the unorganized field with the Motion Picture Workers Industrial Union.

In 1937, after the International Alliance of Theatrical Stage Employees had reestablished themselves following the disastrous strike in 1933, one local union emerged covering what is known as the "backyard crafts" which crafts are normally identified with stage and theatrical workers such as electricians and grips. While this controversy in the trade union movement was continuing in the motion picture studios, a new attack was attempted on the established unions by an organization known as the United Studio Technicians Guild. This Guild was headed by Jeff Kibre who was attempting to set up an overall industrial union.

Before the establishment of the United Studio Technicians Guild, numerous smaller groups such as the Federation of Motion Picture Crafts and an organization which became known as the COMPAC (Committee of Motion Picture Arts and Crafts) as well as an unemployed conference all of which, according to Brewer, were obviously Communist front groups used to agitate in an effort to destroy the unions which were already organized under the AFL. According to Brewer, the struggle for domination within the labor movement in the motion picture studios did not develop into a major controversy until 1936 when the principal factor in establishing the importance of the United Studio Technicians

Guild fight was a decision of the National Labor Relations Board which challenged the validity of a contract which the International Alliance of Theatrical Stage Employees had entered into in 1936. Following this decision there was held an election which was promulgated by a petition filed by the United Studio Technicians Guild. This election resulted in the International Alliance of Theatrical Stage Employees' winning by a substantial majority. However, Local #644 of the International Alliance of Theatrical Stage Employees and Herbert K. Sorrell, who had only recently come into power in this Union, did not support the other AFL unions, actively campaigning on the side of the United Studio Technicians Guild. Sorrell's Communist connections will be taken up separately in this section of the memorandum. Following the defeat of the United Studio Technicians Guild, Kibre disappeared from the Hollywood motion picture studio labor field and his organization dissolved.

During the years of 1937 and 1938, the AFL and affiliated unions in the motion picture industry in Hollywood were greatly disturbed over the Communists' efforts to wreck or disturb the union and consequently at the union's 35th Convention held at Louisville, Kentucky, from June 3 to 6, 1940, a report was prepared which set out numerous exhibits in the form of letters written by either Jeff Kibre, aforementioned, or Roy Hudson, a national functionary of the Communist Party who is at present District Leader of the Party in the Pittsburgh area. This report, a photographic copy of which is maintained in the files of this Bureau, contains a lengthy report of Jeff Kibre dated April 23, 1928, in Hollywood, entitled "Report on Hollywood.... Review of Plan and Objectives for Past Several Months". One portion of it refers to a studio unemployment conference representing a group of unions and guilds banded together in a broad anti-International Alliance of Theatrical Stage Employees movement as a preliminary to the formation of an industrial union.

Exhibit #2 of this report is Jeff Kibre's letter to one Bob Reed of 136 West 13th Street, New York City, dated February 9, 1938. Reed is identified in the report by J. W. Buzzell, Secretary of the Los Angeles Central Labor Council, as a member of the Actors' Equity in New York and an active organizer for the Communist Party. In this regard Kibre writes, "Well, one thing about the Reds, they seldom write except on business". Kibre refers to himself in the letter as the "undercover field representative for CIO in Hollywood". Kibre states "In the meantime I wish you would discuss the matter of 'I.A.' (International Alliance of Theatrical Stage Employees) action with Jack Stachel (national functionary of the Communist Party) and the necessity of my getting in touch with contacts in the various cities. I have taken it up with Paul Cline (at that time Los Angeles Communist Party functionary) but he feels a personal appeal by you or V. J. (V. J. Jerome) rather than communicating through official channels would get quicker results."

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Exhibit #4 of this report is a letter from Roy Hudson, identified above, to Comrade Lambert at San Francisco, a copy of this letter being sent to Paul Cline in Los Angeles. This letter was dated June 21, 1938. Buzzell identified Lambert as Walter Lambert, a member of the Executive Committee of the California Communist Party. Roy Hudson, in the letter, states "On the basis of the above, it seems to me there should be a thorough reexamination of the methods of work of our people in Hollywood and especially the approach to the I.A.T.S.E.....Finally, I think that we should try and keep closer contact and have a more systematic change of information between our people in the I.A.T.S.E. in Hollywood and the people here in New York. Hereafter, when communications are sent they will be brought directly to the attention of our fraction here. Likewise we would like to have the names of people in Hollywood in this organization with whom our people here could correspond directly."

Motion Picture Workers Industrial Union

Informant [redacted] stated that this was an independent group completely under the control of Communist elements and taking orders directly from local Communist Party leaders. In the short time between the creation of this union in January of 1934 and April of 1935, it had obtained a large number of members and was well on its way to becoming the leading union in Hollywood. However, about that time instructions were sent out by the Central Committee of the Communist Party that the Party had changed its line from that of advocating the creation of separate unions under Communist control to that of affiliating with existing unions with the hope of taking over the control of these groups. In Hollywood the Communist activity was directed at affiliating with the AFL groups. These instructions called for the liquidation of all independent unions and their members sent in to the AFL unions. This policy was followed by the Motion Picture Workers Industrial Union which resulted in the gradual disintegration of this union. It was officially dissolved in February of 1936.

According to [redacted] during this same period the CIO was being organized by John L. Lewis and several attempts were made by the CIO to organize in the motion picture industry. There were at that time approximately 25 labor unions of various types in the motion picture industry. Some of these were affiliated with the AFL and the balance were independent unions [redacted] stated that in 1937 Herbert K. Sorrell became the President of the Studio Painters Local 644 of the International Brotherhood of Painters, Decorators, and Paperhangers of America, AFL. This union was a newly activated AFL group. Sorrell soon became the leader of the Communist factions among Hollywood labor

circles. After he had developed the leaders of a number of locals which had strong Communist factions in them, he moved to set up an organization which would tie all the locals into one body under his domination.

Conference of Studio Unions

[redacted] of the International Alliance of Theatrical Stage Employees who has previously been referred to herein, stated that the Conference of Studio Unions was formed by nearly the same group of unions that had formed the COMPAC (Committee of Motion Picture Arts and Crafts), the Unemployed Conference and several other labor groups which had sprung up in Hollywood during the late 1930s. One significant addition, he related, which had been made to this group was Local #683 of the International Alliance of Theatrical Stage Employees which is a union composed of studio technicians. He related that the Conference of Studio Unions took up the Communist fight where the United Studio Technicians Guild had left off only utilizing a different tactical approach. The Conference of Studio Unions was designed to form a wedge between the membership of the AFL and the International Unions of the AFL and at the same time to establish a solid front of those unions which the Communists had been able to bring into their orbit.

Confidential Informant [redacted] refers to this group as a small compact organization composed of delegates or representatives of a bloc of labor unions in the Hollywood motion picture industry which is under the control of the Communist Party operating through its members in those unions which have captured key positions. It has further been described as a Hollywood studio labor group to act as the control and steering committee which coordinates and directs Communist union activities, looking toward the taking over of all studio workers and their unions into the Communist Party orbit. The Conference of Studio Unions, according to [redacted] is the organization upon which the Communist Party relies for eventual complete domination of motion picture unions.

As the Conference of Studio Unions organization developed, [redacted] related, Herbert Sorrell began to emerge as the overall leader of the Communist fraction in the Hollywood motion picture studio unions. He stated that the Conference of Studio Unions was officially organized in 1941 at which time its activities were outlined as follows: to organize all unorganized groups in the studios into unions which the Communists could control and in the absence of any union to suit the particular craft, place workers in the Painters Union which was headed by Sorrell. [redacted] related

that the Conference of Studio Unions, following its organization in 1941, supported the Communist Party line completely, carrying on a program of agitation in which they cried for local autonomy and democratic unionism generally advocating contempt and disregard for the authority of officers within the union above the local level.

The unions, as of October, 1946, which composed the Conference of Studio Unions were as follows. It will be noted that of the eleven unions listed, ten are associated with the AFL:

Local	Parent Organization
Screen Set Designers Local 1421, AFL	Brotherhood of Painters, Decorators, and Paperhangers of America
Screen Publicists Guild Local 1489, AFL	Brotherhood of Painters, Decorators, and Paperhangers of America
Screen Story Analyst Guild Local 1488, AFL	Brotherhood of Painters, Decorators, and Paperhangers of America
Screen Cartoonists Guild Local 852, AFL	Brotherhood of Painters, Decorators, and Paperhangers of America
Moving Picture Painters and Scenic Artists, Local 644, AFL	Brotherhood of Painters, Decorators and Paperhangers of America
Special Officers and Guards Local 193, AFL	Building Service Employees International Union
Building Service Employees Local 278, AFL	Building Service Employees International Union
Studio Carpenters Local 946, AFL	United Brotherhood of Carpenters and Joiners of America
Studio Electrical Workers Local 40, AFL	International Brotherhood of Electrical Workers
Studio Sheet Metal Workers Local 108, AFL	Studio Metal Workers International Union
Studio Machinists Local Cinema Lodge 1185	International Association of Machinists

[redacted] related that since the origin of the Conference of Studio Unions, several strikes have developed in the motion picture industry which basically were the result of jurisdictional disputes between the Communist bloc or Conference of Studio Unions and the International Alliance of Theatrical Stage Employees under the leadership of Richard Walsh, International President.

Concerning these strikes participated in by the Conference of Studio Unions, Informant [redacted] has advised that they were not legitimate labor disputes but rather strikes by a group of Communist dominated local unions using the question of jurisdiction as an excuse to create a strike. [redacted] stated that these disputes have been attempts by the Communist element to disrupt the International Alliance of Theatrical Stage Employees, and that the Communist issue was usually the question around which the dispute revolved rather than the usual issue of wages, hours, or working conditions. He related that Herbert K. Sorrell, head of the Conference of Studio Unions, received the support of the Communist Party locals in these jurisdictional disputes.

[redacted] related that during the period of the Conference of Studio Unions' development, the Communist propaganda machine was making full use of the war and the period of cooperation with Russia in order to strengthen its position in Hollywood. The Communists during this period established several political fronts, according to [redacted] and made successful penetrations into several of the active crafts and guilds within the motion picture industry. This struggle for power within the Hollywood studio motion picture unions was climaxed by the 1945 jurisdictional dispute.

Informant [redacted] related that on March 12, 1945, a jurisdictional dispute between the Conference of Studio Unions and the International Alliance of Theatrical Stage Employees precipitated a strike which was purely political in character and was an attempt on the part of the Conference of Studio Unions to break the International Alliance of Theatrical Stage Employees unions in Hollywood. [redacted] continued that from March 12, 1945, until July 28, the Communist Party Line in the United States was one of collaboration which had been adopted at the time Russia was invaded by Germany in June of 1941. He stated that in view of this, the Communist Party did not take an active part in this strike. However, on July 28, 1945, the Communist Political Association reverted to the tenets of the Communist Party, USA, and elected William Z. Foster as the new National Chairman. [redacted] related that on this occasion the Party announced that it would relinquish its Browder revisionist policies and return to the basic Marxist-Leninist principles. Immediately after the change in the Party Line, the Communist

press began to support the strike and the Communist Party in Los Angeles began to issue leaflets through its various branches calling on the workers to man the picket lines in the strike.

As a further verification of the Communist Party's attitude toward this strike, it should be pointed out that on March 15, 1945, the West Coast Communist newspaper, the daily "People's World", carried an editorial captioned "End the Movie Strike at Once". This editorial pointed out that strikes in wartime were not under any circumstances permissible and further went on to discuss at length the fact that there is no excuse for any kind of a strike when the nation is at war. However, an editorial appearing in the July 24, 1945, issue of the People's World captioned "Support the Strike of the Film Unions" reflected that this motion picture strike was no longer a jurisdictional dispute as it had originally been represented to be by the producers but that it has now been revealed to be a strike of the union versus anti-union forces. The editorial concluded by stating that every effort should be made by all conscientious workers to support the strike in every way.

According to Informant [redacted] it was obvious that the Communist Party and its members were whipping the situation toward the violent stage. During October of 1945 numerous individuals were injured and violence reached such a pitch that the public and traffic were not permitted in the vicinity of Warner Brothers Studio. This strike was settled on October 29, 1945, when an agreement was reached between high AFL union officials and Eric Johnston of the Motion Picture Producers Association.

Confidential Informant [redacted] related that the real purpose of the Conference of Studio Unions was two-fold: first, the union desired to keep the general labor situation agitated in line with the Communist Party program of creating confusion in the United States; and, secondly, to maintain intact the leadership of Herbert K. Sorrell.

A strike was again called on September 26, 1946, by the Conference of Studio Unions. Informant [redacted] as well as [redacted] who was in charge of the [redacted] advised that this strike was again a purely jurisdictional matter between the International Alliance of Theatrical Stage Employees and the Conference of Studio Unions. They stated that this was merely a continuation of the previous strike in 1945 which lasted for some eight months. This strike resulted in numerous strikers and union leaders being arrested in Los Angeles.

[redacted] related that some 1189 defendants were arrested in connection with this strike.

According to the records of the [redacted] on October 11, 1946, 26 defendants were arrested at the Technicolor Studios, charged with violation of Section 23.10 of the Los Angeles Municipal Code which is parading without a permit. Following the arrests, however, this Section of the Municipal Code was declared unconstitutional by the Appellate Division of the Los Angeles Court which resulted in all 26 defendants' being dismissed.

[redacted] stated that on October 14, 1946, 208 defendants were arrested at Columbia Studios charged with violation of failure to abide by the Court's injunction which prohibited mass picketing at the studio unions. Of the original number arrested, 113 defendants pled guilty; 41 were dismissed for lack of evidence; 47 were found not guilty; 6 defendants are off the calendar pending other action while 1 defendant jumped bond and there is at present a bench warrant outstanding for him. The disposition of these cases involved fines being levied against those convicted ranging from $30 to $200 each.

The records also reflected that on October 26, 1946, 125 defendants were arrested at Columbia Studios for violation of Municipal Code 23.10 (parading without a permit). Of the 125 arrested, 3 defendants were dismissed for lack of evidence; 11 pled guilty, receiving fines up to $25 or sentences up to 5 days; 30 were convicted, in most cases fines being imposed of from $10 to $75, however some fines were as high as $150; and in the case of James Shelton, he was sentenced to 30 days in jail. All of the above have appealed their cases. The trial on the additional 81 defendants is slated for October 15 pending the appeal of the 30 persons convicted in this case.

On November 15, 1946, 696 defendants were arrested at Columbia Studios charged with violating Municipal Code 23.10 (parading without a permit). Of these 600 pled guilty to the charge and each one paid a fine of $25; 88 defendants were dismissed for various reasons, it being pointed out by the Los Angeles City Attorney Donald M. Redwine that many of the officers used to make these mass arrests were inexperienced and not in permanent status with the Police Department. Consequently they could not be used to testify which resulted in insufficient evidence in many cases. The records also reflected that two persons made bail and forfeiture was made later resulting in bench warrants being issued for these two individuals. 6 defendants were taken off the calendar because they are defendants in Superior Court on conspiracy counts and will be referred to hereinafter.

On November 16, 1946, at Columbia Studios, an additional 124 defendants were arrested for violation of the California Penal Code 166.4 which has reference to the disregarding of a Superior Court order which in this case was

an injunction prohibiting mass picketing. Of the 124 defendants, 70 were convicted. The minimum fine for each person was $300 and the maximum fine was $300 and one year in jail. 13 defendants were dismissed by the court because of insufficient evidence or the temporary status of the policemen making the arrests. 39 defendants were dismissed upon a motion of the City Attorney, and 2 defendants will be tried in October, 1947.

In addition to the above figures, [redacted] pointed out that there were 10 individual arrests made at various locations in the Hollywood area in connection with the motion picture strike.

Under date of November 22, 1946, the Los Angeles Daily News contained an article which reflected that felony indictments had been returned by the County Grand Jury on that date against 14 Hollywood film leaders for activity in the film strike. The article reflected that the 14 so indicted were arraigned before Judge William R. McKay and subsequently freed on $5,000 bail. Those charged were as follows:

Herbert K. Sorrell	Matthew Matison
Averill Berman	Carl Head
Ed Gilbert	Russell McKnight
Norval Crutcher	John Martin
James Skelton	Roy Tindall
Andrew Lawless	Frank Drdlik
Louis Whitman	Wilbur R. Highie

Specifically, Sorrell is accused of advising and encouraging the Conference of Studio Unions' members in their picketing of Columbia Studios. Berman is alleged to have incited pickets at Metro-Goldwyn-Mayer Studios during which demonstration several Deputy Sheriffs were injured. Gilbert, Matison and Frank Drdlik are charged with having incited pickets to disregard court orders at various union meetings. Lawless was accused of an attack upon Henry Siccardi, a non-striking film technician, on October 22, 1946. Sorrell, Matison and Gilbert are also named as having advised picketing of Columbia Studios on November 14, 1946. The other men are alleged to have directed picketing activities.

On July 19, 1947, Frank Barnes, Assistant District Attorney in Los Angeles, California, related that the indictments against Berman, Skelton, Tindall and Drdlik were dismissed because of insufficient evidence. He also stated that a challenge to the indictment had been presented which contended that the Grand Jury had not been selected in a manner provided by law. He stated that the Grand Jury did not represent a true cross section of society. Following is a brief background as well as the Communist affiliations of each of the individuals originally indicted:

Averill Joseph Berman

Berman is a Radio Commentator who resides at 1116-4/5 Tamarind, Hollywood, California. He was born on April 19, 1919, at Minneapolis, Minnesota. Berman was released on bond on November 19, 1946, after having been charged with violation of California Penal Code, Sections 182, 409, 166, 245 and 518. With regard to Berman's Communist connections, there exists to date no documentary evidence of his membership in the Los Angeles County Communist Party. However, he has been active on behalf of Communist front organizations in the Los Angeles area. A pamphlet was made available entitled "Campus Currents", which is a bulletin published by the Four Freedoms Club of the American Youth for Democracy, in Los Angeles. Page 1 of this bulletin for November 12, 1945, carried a heading, "Averill Berman, Addresses First AYD Meeting." The article stated that Berman, CIO reporter and Army orientation lecturer, highlighted the first meeting of the Four Freedoms Club on Friday, November 10, 1945. On January 9, 1946, Confidential Plant Informant, [redacted] of the Los Angeles Office, made available documentary evidence of an address made by Berman at the American Youth for Democracy Conference held on October 21, 1945, at Los Angeles City College.

[redacted] an active informant of the Los Angeles Office who furnishes [redacted] 6th C.D. Section of the Communist Party, provided a mimeographed announcement on July 29, 1946, distributed by the Executive Committee of this Section of the Communist Party urging members to attend a mass meeting scheduled for July 29, 1946, at the Gilmore Stadium Auto Parking Lot. Agents of the Los Angeles Office attending this meeting reported that Gordon Williams, candidate for the 59th Assembly District, State of California Legislature, was the Chairman of this meeting and that he introduced Averill Berman. Following Berman's talk, Williams introduced Emil Freed as Chairman of the 59th District Communist Club.

The East Side Journal, a local Los Angeles newspaper, on March 27, 1947, commented on the opinion expressed by Averill Berman in his news analysis over radio station KXLA. The newspaper specifically reflected that Berman pointed out the danger of Fascism in the proposed outlawing of the Communist Party and that he stated that the battle ground "has changed to the community where we must fight the corruption of our educational system, police force and local courts".

Norval Dixon Crutcher

Crutcher is Secretary-Treasurer of Local 683 of the Film Technicians Union, International Alliance of Theatrical and Stage Employees. He resides

at 2050 Hightower Street, Los Angeles, California. Crutcher was born in Louisville, Kentucky, on October 17, 1889. [redacted] Street, Los Angeles, stated that Crutcher joined the Communist Party in 1937 under the name of Norman Newman. [redacted] a discontinued paid informant of the Los Angeles Office who was formerly a member of the Los Angeles Police Department assigned to Communist and radical investigations, related that Crutcher joined the Communist Party on September 27, 1937, under the name of Norman Newman, having been recruited into the Party by Sidney Martin who was at that time one of the most active Communists in Hollywood.

Through [redacted] a functionary of the Communist Party in Los Angeles, it was ascertained that in 1944 Crutcher held 1944 Communist Political Association Card 47439. According to this source, the membership card was issued on December 6, 1944. Through this same source, it was also ascertained that Crutcher was also a member of the commission which governed the cultural and miscellaneous groups in the Hollywood area. Confidential Informant [redacted] related that in 1944, Crutcher was a member of the Hollywood Democratic Committee, an organization known to have been infiltrated by and under the influence of Communists.

Frank J. Drdlik

This individual, who is a member of the Set Designers Union #1421, resides at 5922 Carlton Way, Hollywood, California. Drdlik was born on August 19, 1901, in Yugoslavia. He was naturalized on February 20, 1922, in Douglas County, Nebraska, having Certificate #1659434. On May 17, 1947, an extremely reliable but highly delicate source advised that Drdlik was a member of the Communist Party. The record which this source made available was dated on December 11, 1945, and indicated he most probably had Communist Party membership card #49925.

Edward McCreary Gilbert

Gilbert, who is Business Agent of the Set Decorators Union #1421, resides at 1051 East Magnolia Avenue, Burbank, California. Gilbert, who is 43 years of age, has been affiliated with the Communist Party in Los Angeles for a considerable length of time. Through a highly confidential but thoroughly reliable source it was ascertained on February 11, 1947, that Gilbert had returned from special leave to the Whitman Branch of the Communist Party.

Confidential Informant [redacted] of the Los Angeles Office who is a member of the Communist Party, attended a homecoming party of the Walt Whitman Communist Party Club in Los Angeles on December 1, 1945, held at the home of Art and Evelyn Shapiro, both Communists, in honor of returned veterans. According to this reliable source, Gilbert was in attendance at this meeting.

This same source advised that on January 11, 1946, at a meeting of the Whitman Club of the Communist Party, Gilbert was nominated for the position of Chairman but declined after George Sandy, Los Angeles County Financial Director of the Communist Party, stated that Gilbert was "tied up in studio unions".

Carl C. Head, also known as Earl Clark Head

Head is chairman of the Conference of Studio Unions and Assistant Business Agent of the Painters Union Local #644. He resides at 143 North Mariposa, Los Angeles, California.

Head, who is 51 years of age, has not been identified as a member of the Communist Party in Los Angeles to date.

Wilbur R. Higbie, also known as Ray Higby

Higbie, who is a member of the Carpenters Union Local #946, resides at 909½ South Catalina Street, Los Angeles. Higbie, who is 47 years of age, has no previous Communist record according to the Los Angeles Office.

Herbert Knott Sorrell

Sorrell is the Business Agent of Local #644, Studio Painters Union, AFL, and is the President of the Conference of Studio Unions. Sorrell resides at 1153 Norton Avenue, Glendale, California. At the time of his arrest in November, 1946, Sorrell was 49 years of age.

The [redacted] records also show that Sorrell was arrested on November 8, 1930, on a gambling charge. As a result of this arrest, he was fined $10 and given 5 days in jail. In October, 1946, Tom Cavitt, Representative of the California Tenney Committee Investigating Un-American Activities, provided the Los Angeles Office with a photograph of a receipt for a Communist Party membership book #60622 on which appears the signature "Herb Stewart". The signature appears to have been started as "So" and then the "T" written over the "o". This receipt refers to book #74283 signed "Herbert Stewart".

[redacted] California, furnished the Los Angeles Office on June 6, 1941, with a 1938 Communist Party registration blank filled out in handprinting under the Party name: "Herbert Stewart". The Bureau's Laboratory, after a handwriting comparison, positively identified the document as having been prepared by Herbert K. Sorrell. The Los Angeles Office has no documentary evidence of membership on the part of Sorrell in the Communist Party or the Communist Political Association since 1938.

From [redacted] in Los Angeles, it was ascertained on October 31, 1945, that a discussion was had regarding the strike situation participated in by members of the Hollywood Section of the Los Angeles County Communist Party. During this discussion the probability of having Herbert Sorrell actually join the Communist Party was discussed. MacClelland, who at that time was a functionary of the Hollywood Section, terminated this discussion by stating she had discussed this possibility with Sorrell, who advised her he had considered it but decided not to because he would turn red in the face if someone were to ask him if he were a member and it was necessary for him to reply that he was not, knowing himself that he actually was. MacClelland stated that Sorrell had advised her he was conscious of the class struggle.

A 6-page information bulletin released by the International Alliance of Theatrical Stage Employees dated November 13, 1945, entitled "The Record of Herbert K. Sorrell, President of CSU (Conference of Studio Unions) and Strike Leader in the Hollywood Strike Commencing March 12, 1945" was obtained. The subheading for this bulletin was "Communist Activities from 1938 up to the Present Time". According to this bulletin, Sorrell was associated with the following organizations. The following quotations are taken directly from the bulletin:

"1. Motion Picture Democratic Committee. Herbert K. Sorrell was a member of this Executive Board and continued actively to support the new position of the organization, which was in strict conformance with the Communist Party line.

"2. Hollywood Democratic Committee. Herbert K. Sorrell now emerges as a member of the Executive Board of this organization, whose program is just the reverse of its predecessor where he was also a member of the Executive Board.

"3. Labor's Non-Partisan League. Herbert K. Sorrell was State President of this organization and opposed the third term for President Roosevelt, denouncing him for leading us into war.

"4. Patterson Slate. This organization opposed aid to England and was strictly isolationist. It followed the Communist Party line and was in sympathy with the aims of the Party.

"5. Workers Alliance. Herbert K. Sorrell was one of the speakers at a mass demonstration of this organization before the Hollywood District SHA headquarters, 245 South Western Avenue, March 7, 1940.

"6. National Federation for Constitutional Liberties. The Attorney General of the United States has pronounced this organization to be a Communist front. Herbert K. Sorrell in the official announcement of the meeting appears as one of the sponsors of this organization. This organization has followed every twist and turn of the Communist Party Line and is still in operation.

"7. Yanks Are Not Coming Committee. Herbert K. Sorrell was listed as one of the speakers at the Student Union, University of California at Los Angeles, on April 18, 1940. The purpose of the meeting was to induce the students of the college to stage a 'peace strike'.

"8. Schneiderman-Darcy Defense Committee. Herbert K. Sorrell was a member of the committee to protest the deportation of William Schneiderman and Samuel Darcy, two top officials of the Communist Party.

"9. Earl Browder. Sorrell sent a petition demanding the immediate release of Earl Browder, head of the Communist Party in the United States, during his incarceration in the Atlanta Penitentiary.

"10. Leo Gallagher Testimonial. Sorrell was one of the sponsors of a testimonial dinner given in honor of Leo Gallagher, Communist of the law firm of Katz, Gallagher and Margolis, given at the Wilshire Bowl in Los Angeles on June 2, 1941.

"11. Harry Bridges Committee to Defeat Deportation. Herbert Sorrell was one of the signers of an open letter addressed to the President of the United States protesting the deportation of Bridges.

"12. American Youth for Democracy. On December 1, 1944, the AYD in the Los Angeles area held a meeting for the celebration of the first anniversary of the change of the name Young Communist League to American Youth for Democracy. Herbert K. Sorrell was one of the sponsors of the meeting.

"13. People's World Press Conference. The People's World is a Communist publication on the West Coast. On August 4, 1943, a press conference was held for the benefit of this publication at 2936 West 8th Street, Los Angeles, California. Sorrell was one of the sponsors of the conference.

"14. Third Annual Convention, Los Angeles County Communist Party. This convention was held April 29 and 30 and May 1, 1938, at 121 West 18th Street, Los Angeles. Herbert K. Sorrell has denied that he has ever been a member of the Communist Party. A photostatic copy of the minutes of the above Communist convention shows the following names written on the back page: William Schneiderman, State Secretary of the Communist Party, District 13; Don Healy; High Wilkins; Herb Sorrell and Urchel Daniels."

Andrew Lawless

Lawless is a member of the Studio Painters Union #644 and resides at 10736 Lawler Street, Los Angeles, California. At the time of his arrest Lawless gave his age as 45.

On October 4, 1946, [redacted] Los Angeles, advised the Los Angeles Office by telephone that [redacted] Andrew Lawless, a carpenter, was taking a leading part in the studio strike in Hollywood. He described [redacted] Andrew as a "right-hand man of Herbert Sorrell". He stated [redacted] was a loyal American citizen who was not a member of the Communist Party. [redacted] readily admitted the fact that there were numerous Communists in the Conference of Studio Unions.

Confidential Informant [redacted] of the Los Angeles Office advised that Andrew Lawless was "one of the sluggers for Herbert Sorrell". [redacted] related that, although Lawless has "played along with the Communists", he did not believe him to be an actual member of the Communist Party.

Russell L. McKnight

McKnight is the President of Local #683 which is the Film Technicians Union affiliated with the International Alliance of Theatrical Stage Employees. McKnight resides at 4317 Bakman Street, North Hollywood, California, and at the time of his arrest in November, 1946, he gave his age as 33.

The masthead of the November, 1943, issue of the International Alliance of Theatrical Stage Employees, Local 683, publication called "Flashes" reflects that Russell L. McKnight was President of the organization. Norval D. Crutcher, previously identified as a Communist, was Secretary and Treasurer.

On July 21, 1947, [redacted] who is an investigator of the Los Angeles District Attorney's Office, exhibited a sworn statement which he

took from [redacted] in the office of the International Alliance of Theatrical Stage Employees on April 1, 1947. This statement was taken in connection with the Conference of Studio Unions' Strike. The following excerpts were taken from this statement reflecting McKnight's Communist tendencies. According to [redacted] in 1944 he was working as technical editor of the magazine "Flashes". He related that during this period he differed with the policies of McKnight who was the editor of the magazine. He stated he told McKnight that he was plugging Communism and that it was [redacted] desire that the magazine contain writings of a technical nature. [redacted] stated it was his wish to publish a magazine representative of the film technicians and not a magazine dealing in politics or Communism. Continuing his comments regarding his differences with McKnight in the publication of the magazine, he stated as follows:

> "Then when he went so far to the left that I couldn't take it any longer -- I couldn't ask people like Bell and Howell to advertise in a paper that showed a cartoon of Westbrook Pegler living in a sewer and called the President a Fascist. I couldn't go for that. Then he called me a Fascist and I resigned. I told him I won't go on with this stuff. He said, 'O.K., across your card at the union office which I have filed I have written "traitor"'. I said, 'All right then, and when your office is some day broken into by the FBI, I will be very happy to have them see that record, that I was not one of your party'. Those are my exact words to him."

Confidential Informant [redacted] of the Los Angeles Office, reported that Russell McKnight ran for the Los Angeles City Council from the Hollywood area in the 1947 Spring elections, but was defeated. He advised that the Communist Party supported McKnight and commented as follows regarding the Communist Party support given him. [redacted] stated he was present at a meeting of the Communist Club held on February 18, 1947, at which John Stapp, Hollywood functionary of the Communist Party, stated that the Party agreed to handle completely the 125 precincts in the second district for the McKnight campaign, working in the name of the campaign and not in the name of the Party. He stated that the progressive AFL had come out in favor of McKnight. He related that the Communist Party was only supporting and not endorsing McKnight, continuing that "We endorse only Communist candidates".

John R. Martin

Martin is the Business Representative of Local 683, Film Technicians Union, and resides at 2144 Midvale Avenue, West Los Angeles.

The Hollywood Reporter for March 2, 1945, (a trade paper) stated that John R. Martin was a member of the Board of Hollywood Guilds and Unions. Confidential Informant [redacted] related that an organization known as the "Motion Picture Labor Committee for Political Action" was set up on September 6, 1943, at a meeting held at 1627 Tujunga Boulevard. The purpose of this organization, according to [redacted] was ostensibly to take part in the forthcoming elections, nationally and locally and to elect candidates favorable to the cause of the Communist Party. John R. Martin attended this meeting representing his Local Union #683. The masthead of the November, 1943, issue of "Flashes", previously identified, reflected that Martin was the Business Agent with known Communist Norval D. Crutcher, previously referred to herein, as Secretary-Treasurer.

Matthew Irving Matison (frequently spelled Mattison)

Matison is the President of the Screen Story Analysts Guild. He resides at 8441 Ukon Trail, Court #2, Canoga Park, California. Matison was born in Boston, Massachusetts, on May 30, 1915. The records of the Registry Department in the City of Boston reflect that Matison's father and mother were born in Russia.

On March 25, 1945, Confidential Informant [redacted] a paid reliable informant of the Los Angeles Office, who has access [redacted] Communist Party headquarters in Los Angeles, produced a piece of paper with the following notation thereon:

> "(March 20, 1945). Matthew Matison, No. 75899 (1945) from East End Club, Pittsburgh, Pennsylvania. Has no transfer. Lives with George Maki of the East Los Angeles Club, 4306 East 5th Street, Los Angeles 22. Looking for work. From New England."

Through this same source, it was ascertained in March, 1945, that Matthew Matison, who was issued Communist Political Association membership card 75899 was transferred from the East End Club of Pittsburgh Communist Political Association to the Los Angeles County Communist Political Association. It was also ascertained through a highly confidential and delicate source that Matison was a member of the North Hollywood Section of the Los Angeles County Communist Party during 1946.

James N. Skelton

The Business Agent of Local 946 of the Studio Carpenters, AFL, Skelton resides at 3760 Dover Street, Los Angeles, California. According to Confidential Informant [redacted] Skelton is not a Communist and he is definitely anti-Communist. He stated that Skelton accepts the support of the Communists to try to win the strike for the Conference of Studio Unions.

Roy Tindall, with alias Roy Tyndall

Tindall is the Business Agent of the International Brotherhood of Electrical Workers, Local #40. He resides at 1225 North Highland, Los Angeles, California. There is no information available in the Los Angeles Field Division reflecting that Tindall has any connections with the Communist Party.

Louis Whitman

This individual is a member of the Studio Carpenters Union Local 946 and was a picket captain in the Conference of Studio Unions' strike. He resides at 935½ North Vendome Street, Los Angeles. At the time of Whitman's arrest, he gave his age as 50 and Social Security number as 067-16-0680. The Los Angeles Office has no information or evidence that Whitman is a member of the Communist Party.

The Los Angeles Daily News of July 7, 1947, carried an article reflecting that 11 major Hollywood Studios in the International Alliance of Theatrical Stage Employees were sued on July 7, 1947, for $43,000,000 by the striking Conference of Studio Unions. According to the article, former Attorney General for the State of California, Robert W. Kenny, and his law partner, Morris E. Cohn, filed suit in Federal Court. The suit was based on the provisions of the Sherman Anti-Trust Act charging the existence of a "back scratching" agreement between the producers and the International Alliance of Theatrical Stage Employees to kill off competition in their respective fields. If the International Alliance of Theatrical Stage Employees helped the major studios kill off independent competition, the suit said, the International Alliance of Theatrical Stage Employees would help the major producers crush the Conference of Studio Unions. The suit charged that Willie Bioff, former head of the International Alliance of Theatrical Stage Employees, who, according to the news article, was convicted of extorting bribes in the film industry still "formulates, directs and supervises the affairs of the defendant, the International Alliance of Theatrical Stage Employees". The article also reflected that this was the second million dollar suit filed in four days relating to the 10 month old Conference of Studio Unions strike. Sixteen members of the AFL Studio Carpenters Brotherhood asked for $28,000,000 in back pay in a suit filed against the major producers and the International Alliance of Theatrical Stage Employees.

Screen Writers Guild

The Motion Picture Almanac for 1942 and 1943 reflected that the Screen Writers Guild was an affiliate of the Authors League of America, Inc.

The Authors League of America does not have a local organization in Los Angeles. The representative of the Authors League of America in Los Angeles until recently was Ann Roth Morgan, who was secretary of the Screen Writers Guild. According to a highly confidential but most delicate source, Morgan was a member of the Communist Party, USA, assigned to Branch A-1 of the Northwest Section, and as of November 1[illegible], 1945, was a member of the Communist Party, Northwest Section, Los Angeles, California.

The Hollywood Press Times, (a weekly "throw away" tabloid which according to informant [redacted] followed the Communist Party line) for November 10, 1944, reflected that the Screen Writers Guild was organized in 1933 in the Hollywood motion picture industry. Informant [redacted] has reported that this was one of the first unions in the cultural field to come under the influence of Communists in Hollywood. He related that among the original organizers were John Howard Lawson, Samuel Ornitz, and Guy Endore. These individuals who have been identified as Communists, are referred to in Section I of this memorandum where their Communist affiliations are set forth. According to [redacted] John Howard Lawson, Robert Rossen, Lester Cole, Hugo Butler, Waldo Salt, and Ring Lardner, Jr., are among the leading Communists in the Guild who have been most influential in the forming of its policies. All of these individuals have been identified as Communists and their Communist affiliations are set out in Section I of this memorandum.

[redacted]
California, [illegible] June, 1945, [redacted]
Screen Writers Guild. He stated that between 1935 and 1939, he realized that Communists were gaining control of the Screen Writers Guild. He related that the Communists gained this control through their untiring efforts in seeking to project their ideals in the Guild. He stated that they called more meetings "than any human being but one interest in Communism could ever desire to attend". He recalled specifically that from 1935 to 1939 he spent almost all of his evenings attending meetings primarily directed at his personal effort to keep the Communists from controlling the Screen Writers Guild. He related that after years of fighting, he found it impossible to do anything about the Communist control of the Guild which resulted in his withdrawing his membership. He emphatically stated that there was no question in his mind but that the Communist element was in complete control despite the fact that the majority of the membership in the Screen Writers Guild, in his opinion, were neither Communist members nor Communist sympathizers. This source related that John Howard Lawson has a strong influence on the members of the Executive Board of the Screen Writers Guild. He related that in his opinion, John Howard Lawson, Gordon Kahn and Ring Lardner, Jr., are the three most dangerous Communists in Hollywood.

According to the organization's official publication in June of 1945 there were approximately 13,000 members of the Screen Writers Guild.

Of this number about 100 were identified as Communists at that time through information obtained by a very confidential but extremely delicate source. The names of these individuals who are still affiliated with the motion picture industry are set out in Section I of this memorandum. In addition, a great many others, according to [redacted] were associates of Communists, reported to be sympathetic to Communist ideologies and/or members of Communist front organizations.

However, in order to show the true significance of these figures, it is necessary to consider the reports of such confidential informants as [redacted] as well as [redacted] of the Motion Picture Alliance for the Preservation of American Ideals, the latter group having been formed to oppose Communist influence in the motion picture industry during February of 1944. These informants have stated that the Screen Writers Guild is actually controlled and operated by between 100 and 300 members who take an active interest in the work of the organization. As a further clarification of these figures, it was noted that in January of 1946, the "Screen Writer", the official publication of the Screen Writers Guild, contained a report reflecting that there were 1317 members of the Screen Writers Guild. The report classified 972 members as being active and 345 as associate members. The associate members were identified as writers who have been elevated to directorships or producerships in the motion picture industry. It also pointed out that of the 972 members of the Screen Writers Guild, only 366 were employed at that time in the eight major studios in the motion picture industry.

Informan[redacted] related that the majority of the members of the Screen Writers Guild belonged to the Guild as a bargaining agency and not for any "political reasons". However, Communists belong to the Guild for "political reasons". Hence the majority of the members of the Screen Writers Guild do not attend the regular meetings and take no active interest in the Guild. [redacted] of the Motion Picture Alliance, [redacted] Beverley Hills, California, reported that for 14 years he carried on an open fight with the leaders of the Screen Writers Guild due to the fact that it was completely dominated and controlled by Communists since its organization. He identified the following individuals as the principal figures in the Communist controlled group.

John Howard Lawson	Lester Cole
Sam Ornitz	Borris Ingster
Gordon Kahn	John Bright
Fred Rinaldo	Dorothy Parker
Dashiell Hammett	Marian Spitzer
Donald Ogden Stewart	Ring Lardner, Jr.

[redacted] stated that he is certain that these individuals are all Communists. He continued by relating that many years ago he thought a man could not be called a Communist unless he carried a card (Communist Party membership card) but that he has come to learn that the most dangerous Communists do not carry cards. He related that he could prove every one of these individuals was a Communist by his strict adherence to the Communist Party policy over the past 14 year period.

According to the Hollywood Reporter a Hollywood studio daily paper, dated August 21, 1946, the "second report on Un-American Activities in California, published by the Joint Fact-Finding Committee of the State Legislature, stated that the Committee members consider John Howard Lawson one of the most important Marxist strategists in Southern California. John Leech, former Secretary of the Communist Party for Los Angeles County, testified before the Los Angeles County Grand Jury that Lawson had been sent from New York to Hollywood by the Central Committee of the Communist Party and that he had immediately become active in Hollywood Study Clubs and in the Communist faction of studio unions, particularly in the organization of the Screen Writers Guild. Leech stated that Lawson became a dominant figure in Communist Party drama groups and attended Communist Party faction meetings in New York and Hollywood. Thus, Leech's testimony establishes that the Screen Writers Guild's founder, the first president, came directly to Hollywood from Communist Headquarters in New York and that the establishment of the Screen Writers Guild was the mission he was entrusted with by that headquarters. Lawson was the first commissar of thought planted by the Communist Party in the motion picture industry."

[redacted] of the International Alliance of Theatrical Stage Employees, on July 17, 1947, stated that the Screen Writers Guild is definitely under the control of the Communist Party, principally through three men, John Howard Lawson, its founder; Gordon Kahn and Emmet Lavery, the present President of the group. According to this source, all three of these individuals are Communists. He stated that they do not necessarily have membership cards in the Party so far as any documentary proof is concerned but their policies and dealings in the Screen Writers Guild which have always coincided with the current Communist Party Line, cause him to believe they are Communists. He related he thinks Lavery knows what "the score is" and "Party member or not, he is not being innocently taken in by the Communist Party".

The Communist connections of Kahn and Lawson are set out in Section I of this memorandum.

There is no evidence in the Los Angeles Office indicating Lavery is a member of the Communist Party. However, [redacted] former National Communist functionary [redacted] who is now acting as an

informant for the New York Office, related that Emmet Lavery is supposed to be a well-known Catholic. According to [redacted] it was felt by the Party that because of Lavery's being known as a Catholic, Lavery could be effective where a man better known for his Communist connections might have been at a disadvantage. Although supposedly a Catholic, [redacted] related Lavery was regarded by Communist Party leaders at the National Headquarters as a loyal and faithful follower of the Communist Party Line. [redacted] remarked that Lavery might not have been as much under the influence and control of the Communists at the outset of his affiliation with the Guild as he became later on. He may have eventually become an actual member of the Communist Party although [redacted] was not sure of this. In any case, Communist leaders were well aware of Lavery's weaknesses and made very good use of him in connection with their program in the Screen Writers Guild.

[redacted] related that, with regard to the Screen Writers Guild generally, the Communists were either organizers of or a big factor in the organization of the Screen Writers Guild. He stated that the Communists definitely have control of this organization and that the development of the Guild was part of the Communist program to infiltrate the movie industry and to dictate policies to the industry. He stated that he recalls hearing the Screen Writers Guild and its activities discussed by the Communist leaders and remembers discussions by the Cultural Committee of the Communist Party in which it was agreed that the control of the writers in Hollywood would provide the wedge for control of all Hollywood. The purpose of the Guild, he stated, was to obtain better conditions for its members and to further the Communist Party's position in influencing public opinion. After the Guild was fully organized, [redacted] related the Party used it in many ways including for the purpose of "pulling the leg of management". In accordance with Communist Party strategy of using the negative approach when the positive was found to be unsuccessful or unsuitable, the Guild was also utilized successfully for its "disintegrating effect". [redacted] explained that he meant by this that management and influential persons were forced into line to avoid criticism. So-called "experts" within the Guild have been, by belittling and harping along certain lines, effective in isolating persons who opposed the Party's line or at least were successful in destroying their effectiveness. [redacted] knows from reports seen by him at the Daily Worker Office and at Party Headquarters, that at the time he left the Party which was in the Fall of 1945, the Guild was as completely under the Party's control as such organizations as the International Workers Order.

The May, 1946, issue of "Screen Writer", listed the Screen Writers Guild's studio chairmen. This list included Melvin Levy for Columbia Studios, Isobel Lennart for Metro-Goldwyn-Mayer, Abe Polonsky for Paramount, and Henry Myers for RKO. All of these individuals have been identified as Communists and their Communist affiliations are set out in Section I.

According to the "Screen Writer," Volume No. III, No. 2, dated July, 1947, the present officers and executive board members of the Screen Writers Guild are as follows:

Emmet Lavery	President
Mary McCall, Jr.	First Vice President
Howard Estabrook	Second Vice President
Hugo Butler	Third Vice President
F. Hugh Herbert	Secretary
Harold Buchman	Treasurer

Executive Board

Melvill Baker	F. Hugh Herbert
Harold Buchman	Talbot Jennings
Hugo Butler	Ring Lardner, Jr.
James M. Cain	Ranald MacDougall
Lester Cole	Mary McCall, Jr.
Philip Dunne	George Seaton
Howard Estabrook	Leo Townsend

Alternate Executive Board Members

Maurice Rapf	Henry Myers
Gordon Kahn	David Hertz
Isobel Lennart	Morris E. Cohn, Counsel
Valentine Daview	Alice Penneman, Secretary

Of the above 28 officers and executives the following 10 are, or have been, members of the Communist Party.

Harold Buchman

Buchman has been identified through a highly confidential but most delicate technique on August 31, 1944, January 8 and 16, February 26 and November 19, 1945, as a member of the Northwest Section of the Los Angeles County Communist Party or Communist Political Association. Through this source it was also ascertained that he was a functionary of the Party and held 1945 Book #46802.

Hugo Butler

Through this same source it was ascertained on August 31, 1944, January 8 and 16, 1945, and February 26, 1945, that Butler was a member of Branch A-3 of the Northwest Section of the Los Angeles County Communist Party and that he had been a member of the Communist Political Association.

Lester Cole

The same source advised that on August 31, 1944, January 8 and 16, 1945, and February 26, 1945, Cole was a member of Branch A-3 of the Northwest Section of the Los Angeles County Communist Political Association and his 1945 Book Number was 46805.

David Hertz

The same confidential source also related that on January 16, 1945, Hertz was a member of the Northwest Section of the Los Angeles County Communist Political Association.

Gordon Kahn

The same source related that on August 31, 1944, January 8 and 16, February 26, and November 19, 1945, Kahn was a member of the Northwest Section of the Communist Political Association or the Communist Party. His 1945 Book was #46823.

Ring Lardner, Jr.

On August 31, 1944, January 8 and 16, February 26 and November 19, 1945, the same confidential source advised that Lardner was a member of Branch A-1 of the Los Angeles County Communist Political Association or Communist Party. He held 1945 Book #46806.

Isobel Lennart

The same source related that on August 31, 1944, January 8 and 16, February 26, and November 19, 1945, Lennart was a member of the Northwest Section of the Los Angeles County Communist Party or the Los Angeles Communist Political Association. She held 1945 book #46816.

Henry Myers, also known as Henry Meyers

On August 31, 1944, January 8 and 16, and February 26, 1945, the same source advised that Myers was a member of the Los Angeles County Communist Political Association and in 1945 held Book #41819.

Lawrice Rapf

On August 31, 1944, January 8 and 16, February 26 and November 19, 1945, Rapf was a member of Branch A-1 of the Northwest Section of the Los Angeles County Communist Political Association or Communist Party, according to the same source. In addition this source reported that he was a member of the Communist Party in 1943, at that time listed as a functionary of the Northwest Section.

Leo Townsend

On August 31, 1944, January 8 and 16, February 26 and November 19, 1945, Townsend was a member of Branch A-1 of the Northwest Section of the Los Angeles County Communist Party and held 1945 Book #41824. In addition, he was also a member of the Communist Political Association.

Former Special Agent [redacted] on December 11, 1946, ascertained that Ann Roth Morgan, 860 Westmont Drive, Los Angeles, and Ruth Birnkrant were employed as secretaries in the office of the Screen Writers Guild. This highly confidential but delicate source, referred to above, on January 16, 1945, identified both of these women as members of the Los Angeles County Communist Political Association.

The "Screen Writer", which is the official publication of the Screen Writers Guild, is a monthly publication. The following individuals are responsible for its publication, according to Volume 3, Number 2, dated July, 1947:

Editor:	Gordon Kahn	
Director of Publications:	Robert Shaw	
Editorial Committee:	Art Arthur	Herbert Clyde Lewis
	Martin Field	Harris Gable
	Richard Hubler	Lester Koenig
	Isobel Lennart	Ronald MacDougall
	Bernard Schoenfeld	Theodore Strauss

In addition to the above, a review of the December, 1946, and January, 1947, issues of the Screen Writer was made and it was noted that the following individuals have had responsibilities in connection with the publication of the magazine:

Editorial Committee:	Sidney Boehm
Director of Publications in 1946:	Harold J. Salemson
Editorial Committee:	Paul Trivers
Editor in 1946:	Dalton Trumbo
	Adele Buffington
	Philip Dunne
	Ring Lardner, Jr.
	Sonya Levien
	Stephen Morehouse Avery

Of the 21 individuals listed above, 8 are or have been members of the Communist Party or Communist Political Association. They includes

Herbert Clyde Lewis	Bernard Schoenfeld
Theodore Strauss	Paul Trivers
Dalton Trumbo	Gordon Kahn
Isobel Lennart	Ring Lardner, Jr.

The Communist connections of these individuals are set out in Section I of this memorandum.

Exemplar of the influence had by these Communists within the organization was the October, 1946, issue of the "Screen Writer". In this publication, an editorial appears concerning the Communist-inspired American Authors Authority; an article concerning the scope of the Screen Writers Guild; a third article by Communists Howard Dimsdale and Guy Endore; a fourth article on a technical phase of writing; the fifth on opinions and motion pictures; and the sixth by Communist screen writer Lester Cole on wage negotiations for screen writers. The Communist affiliations of Howard Dimsdale, Guy Endore and Lester Cole are set out in Section I.

In the back of the publication, there is a section entitled "News Notes". An analysis of these notes also clearly shows how the Communist cause is disseminated by this publication. For example, "News Notes" in this issue carried an announcement by the California Labor School, a Communist inspired group, of a series of courses, a production by the Communist influenced Actors Laboratory, an announcement of the Communist influenced People's Educational Center carrying details of the curriculum of this school as well as a report concerning the Hollywood Writers Mobilization, a Communist influenced group. The Communist connections of the Actors Laboratory, the People's Educational Center, and the Hollywood Writers Mobilization are set out in Section III of this memorandum.

The American Authors Authority, previously referred to, was said to have been established and conceived by the Screen Writers Guild. The inception of this plan, according to the "Screen Writer", resulted from a meeting of the Screen Writers Guild Original Material Committee of which Communist Ring Lardner is the head. Confidential Informant [redacted] advised on December 13, 1946, that the American Authors Authority is a proposed agency to be set up by the Authors League of America and its affiliated branches, the Authors Guild, the Dramatists Guild, the Radio Writers Guild and the Screen Writers Guild. The purpose of this agency is to protect the economic interests of all writers and authors of every kind who write for

the screen, for publishing houses, magazines, radio, etc., by making this agency in effect an over all "holding agency" of all the written material produced by the writers in the United States. The formation of this American Authors Authority is based on one central idea, that is, that no writer may sell outright to any film company or publisher of any kind his written material but that such written material shall be "leased" only and that the copyright of all such material is assigned by the writer to the American Authors Authority when it is offered for sale originally. Thus, while the writer is technically the owner of the story, article or screen play, the copyright on same would be held by the American Authors Authority under its control. The American Authors Authority maintains that there are only three issues involved in the plan and states them as follows:

1. Under the authority they (the film producer or publisher) will not through re-makes be able to make two or more profits out of one story purchased.

2. They will be restrained from accepting as a free gift from the writer his secondary rights in any piece of material such as television, radio, serial, etc.

3. They will be restrained from freezing a writer's material on their shelves for an indefinite period while he watches the chances for other sales pass by.

Confidential Informant [redacted] related that the formation of the American Authors Authority within the Screen Writers Guild of Hollywood "has a relation to the general activities of the Communist Party as shown by the individuals of the over all committee of that guild and who are given the task of putting it across." The names appearing in this committee as reported by [redacted] are as follows:

Emmet Lavery, Chairman	Ring Lardner, Jr., Vice President
Robert Ardrey	Arthur Edmund Beloin
Alvah Bessie	True Boardman
James M. Cain	Morris E. Cohn
Philip Dunne	Joseph Fields
Audrey Finn	Everett Freeman
Frances Goodrich	Albert Hackett
T. Hugh Herbert	Boris Ingster
Albert Maltz	Mary McCall, Jr.
Sam Moore	Arch Oboler
William Pomerance	Allen Rivkin
Adele Rogers St. John	Louise Rousseau
Arthur Schwartz	

Ring Lardner, Jr., Alvah Bessie and Albert Maltz have been identified as Communists in Section 1 of this memorandum. In addition, through a highly confidential but very delicate source, Aubrey Finn was identified August 31, 1944, January 8 and 16, and February 26, 1945, as a member of the Communist Party on special leave since December, 1942, having entered that status in January, 1943, from Branch-D of the Northwest Section of the Los Angeles County Communist Party. In 1943 his Communist Party Book was #215153.

Through this same source on January 16, 1945, Sam Moore was identified as a member of Branch D of the Northwest Section of the Los Angeles County Communist Political Association. He was educational director of that Branch and was assigned Book #44635.

Through this same source, William Pomerance on January 16, 1945, was identified as a member of Branch A-3 of the Northwest Section of the Los Angeles County Communist Political Association and was assigned Communist Book #46294.

In this connection it is of interest to point out that it was ascertained [redacted] that Lawson on May 23, 1946, stated in a conversation with Bert Bargeman that the best method to fight "Fascism" was to Communize the writers and producers in Hollywood and, eventually, control every picture and fiction story produced in Hollywood. He continued that perhaps one day it would be possible to control every news article in the United States that the people read. By way of identification concerning Bert Bargeman, it should be pointed out that at that time she was employed as a secretary at the Hollywood Writers Mobilization.

It is through the Communists in this group, the Screen Writers Guild, that Communist ideology is disseminated to the fellow traveler, Communist sympathizer, and unsuspecting writers who are affiliated with the Guild in the motion picture industry. The Communists and Communist pressure in the Guild thus caused the injection into motion picture scripts of Communist propaganda and the elimination of anti-Communist statements and scenes from original motion picture scripts.

Screen Writers Guild Members Connected with the
Office of War Information Overseas Film Program

In July of 1945 over fifty writers, all members of the Screen Writers Guild, were working on scripts for pictures to be produced in conjunction with the Office of War Information Overseas Film Program. Among the editorial board members were the following members of the Screen Writers Guild:

John Howard Lawson	Robert Rossen
Marc Connelly	Howard Estabrook
Sidney Buchman	Howard Koch
Charles Brackett	Harry Tugend
John Houseman	Talbot Jennings

John Howard Lawson, Sidney Buchman and Robert Rossen have been identified as Communists, and their Communist Party affiliations are set out in Section I.

Marc Connelly has been reported by Informant [redacted] in 1944 as having been a member of the Communist Party. [redacted] has also stated that he was a member of the League of American Writers and the Hollywood Democratic Committee. The Communist connections of these two organizations are set out in Section III of this memorandum.

Charles Brackett has been identified by Informant [redacted] as having been a member of the Screen Writers Guild. The League of American Writers and the Hollywood Democratic Committee.

John Houseman has been identified by Informant [redacted] as having been a member of the League of American Writers. The People's World, a Communist publication for June 10, 1944, reflected that Houseman was a member of the Hollywood Writers Mobilization.

Howard Estabrook has been identified by Informant [redacted] as having been a member of the League of American Writers, an instructor at the Peoples Educational Center in Hollywood and a member of the Executive Council of Hollywood Democratic Committee.

Informant [redacted] has reported that Howard Koch has been a member of the League of American Writers, The Screen Writers Guild, and the Hollywood Independent Citizens Committee for the Arts, Sciences and Professions.

Informant [redacted] has related with regard to Harry Tugend that he was a member of the Screen Writers Guild and a member of the Hollywood Democratic Committee. The People's World for June 10, 1944, reflected that Tugend was a member of the Hollywood Writers Mobilization.

According to Informant [redacted] Talbot Jennings was a member of the League of American Writers and the Screen Writers Guild.

As has been previously indicated in this section the organizational affiliations of the above individuals have been set out to show that these individuals have been connected with organizations which have been infiltrated by Communists or are under the influence of Communists. The organizations with which these individuals are affiliated are discussed in Section III of this memorandum.

Screen Actors Guild

On April 10, 1947, Special Agents of the Los Angeles Office interviewed Ronald Reagan and his wife, Jane Wyman, at their request in order that they might furnish information to this Bureau regarding the activities of some members of the Guild who they suspected were carrying on Communist Party work. Reagan advised that the Screen Actors Guild had 12 officers and that the work of the Guild was carried on principally through the Executive Board composed of 12 officers plus past presidents.

Reagan and his wife advised that for the past several months they had observed during the Guild meetings there were two "cliques" of members, one headed by Anne Revere and the other by Karen Morley which on all questions of policy confronting the Guild, followed the Communist Party Line. Reagan related that Revere and Morley do not appear to be particularly close, but whenever an occasion arises necessitating the appointment of some member to a committee or to an office, the two cliques invariably either nominate or support the same individual. Reagan and his wife listed the following actors and actresses as supporting Revere and Morley:

Alexander Knox	Howard DeSilva
Hume Cronyn	Dorothy Tree
Howland Chamberlain	Senela Royale

Reagan also mentioned Larry Parks has also supported this group on several occasions. Of the individuals mentioned by Reagan and his wife, those known to the Los Angeles Office as being or having been members of the Communist Political Association or the Communist Party are as follows:

Anne Revere	Karen Morley
Howard DeSilva	Dorothy Tree
Howland Chamberlain	Larry Parks

Reagan advised that recently an actor by the name of Lloyd Gough appeared to be a particularly close friend of Karen Morley and had very vociferously supported Revere and Morley. He stated that Gough had recently been named Chairman of the clique within the Guild which calls itself the "Combined Actors Committee". He related that this Committee includes in its membership the element which he and his wife consider the radical element. He also related that this group apparently meets separately prior to the Guild meetings and agrees on the policy it will follow at the meetings. Lloyd Gough was identified as a member of the Communist Party through a highly confidential but very delicate source in May of this year. Through another very reliable but extremely delicate source, it was ascertained that the records of the Communist Party have reflected that 71 members are listed as actors or actresses. Of this number, 54 have been verified through the Guild as Guild members, 42 of which are in a current status. This verification was made on July 31, 1947.

The following 42 persons currently in good standing with the Screen Actors Guild are known to be members of the Hollywood Section of the Los Angeles County Communist Party and/or former members of the Los Angeles County Communist Political Association. The Communist affiliations of these actors and actresses are set out in Section I of this memorandum.

Georgia Backus	Helen Beverly
Roman Bohnen	Lloyd Bridges
Joseph Bromberg	Morris Carnovsky
Howland Chamberlin	Lee Cobb
Howard DeSilva	Mary Jo Ellis
Virginia Farmer	June Foray
Julie Gibson	Jody Gilbert
Lloyd Gough	Freddy Graff
Alvin Hammer	Tom Holland
Victoria Horne	Victor Killian
Mark Lawrence	Canada Lee
Norman Lloyd	Ray Mayer
John (Skins) Miller	Patricia Miller
Karen Morley	Ruth Nelson
Larry Parks	Stanley Prager
Lucien Privel	Anne Revere
Amelia Romano	Shimen Ruskin
Robin Short	Art Smith
Gale Sondergaard	Dorothy Tree
Peter Virgo	Ernest Whitman
Lynn Whitney	Buddy Yarus

Screen Cartoonists Guild

Confidential Informant [redacted] of the Los Angeles Office advised that the Screen Cartoonists Guild was organized and founded in the motion picture industry in Hollywood, California, during the Fall of 1939 as an independent union having jurisdiction over cartoonists, sketch artists and animators who were engaged in the motion picture industry.

He related that this union continued as an independent union until the Spring of 1941 at which time it secured a charter of affiliation with the AFL. [redacted] stated that after the charter was granted, a strike was called at the Walt Disney Studios which lasted for about 40 days. This strike according to [redacted] brought out conclusively that the Screen Cartoonists Guild was Communist infiltrated and was evidenced by the fact that the entire strength of the Communist machine in the Los Angeles and Hollywood areas was thrown into the strike, resulting in the anti-Communist unions in the studios entering the dispute to bring about a settlement. The strike was settled on July 9, 1941, with the Screen Cartoonists Guild gaining its objectives by being recognized as the sole bargaining agency for the cartoonists and the Communists in the Cartoonists Guild considered this a major victory.

[redacted] related that the persons chiefly responsible for the organization and founding of this guild included the following individuals:

Herbert K. Sorrell	David Hilberman
Ed M. Gilbert	Arthur Babbitt
Phyllis Lambertson	George E. Bodle
William Littlejohn	

It should be noted with regard to the above that Herbert K. Sorrell is a former Communist. His background is set out under the section devoted to the Conference of Studio Unions.

Concerning David Hilberman, whose Party name is said to be William Foldal, Confidential Informant [redacted] related on May 2, 1943, that Hilberman was present at the Annual Communist Party May Day Festival held at the Los Angeles Breakfast Club and was responsible for the cartoon which was posted in that hall demanding a second front. Through a highly confidential and very delicate source, it was ascertained that Hilberman, on October 5, 1943, purchased a $25 War Bond through the Communist Party in Los Angeles. Former paid informant [redacted] of the Los Angeles Office related in January, 1944, that Hilberman joined the Communist Party in 1935 under the name of William Foldal and that he held 1939 Communist Party Book #3171.

With regard to Ed M. Gilbert, a highly confidential and extremely delicate source in May, 1947, made available information indicating that Gilbert had been a member of the Communist Party for 12 years and was an active member of the Party at that time.

With regard to the policies propagated by this group, Confidential Informant [redacted] has related that the Screen Cartoonists Guild, prior to the time Germany invaded Russia, came out strongly against United States aid to Britain and against the United States entry into the war. However, when Russia was invaded by the Germans, the Screen Cartoonists Guild called for the United States to enter the war and the establishment of a second front.

[redacted] related that the leading functionary of the Screen Cartoonists Guild from 1943 to 1945 was Mortimer William Pomerance, who, during that period, was the Business Representative of the union and used his influence to direct and control union activities which would bring the union into the Communist orbit. The Communist connections of Pomerance are set out in Section I of this memorandum.

[redacted] related in February, 1944, that the Communist Party in Los Angeles was working through its members and fellow travelers in the Hollywood movie industry and had gained control or at least strong influence in 17 studio guild unions, one of which was the Screen Cartoonists Guild. This latter union was a member of the Conference of Studio Unions which was then under Communist influence. [redacted] related that the Screen Cartoonists Guild was one of the studio guilds which sponsored the Hollywood Writers Mobilization (a Communist front group discussed in Section III), which, from its inception, started clamoring for a second front and continued to follow the Communist Party line. From [redacted] a functionary of the Communist Party in Los Angeles, it was ascertained that on April 21, 1944, Mortimer William Pomerance, acting as the Business Representative of the Screen Cartoonists Guild, conferred with Elizabeth Glenn. On this occasion, Glenn was advised by Pomerance that the Guild had no objection to Communist Party meetings being held at the Screen Cartoonists Hall.

Through a highly confidential but delicate source it was ascertained on January 16, 1945, that Elizabeth Leach, Organizer of the Northwest Section of the Communist Political Association, Los Angeles County, had a report which dealt with the Screen Cartoonists Guild. This report stated:

> "The Screen Cartoonists Guild has done a great deal toward developing understanding of the possibilities of the cartoon film as a propagandist educational medium. Through the educational activities

of the Union it has been possible to achieve more consistent democratic content in the regular governmental films themselves. In addition, members of the Guild have undertaken to make films for labor and police organizations. The first of these was the United Auto Workers cartoon 'Hell Bent for Election' which was conceived and produced by members of the Guild."

[redacted] California, advised on June 16, 1947, that Mary Sherret, Cecil Beard and Norman McCabe, who are cartoonists and artists in the motion picture industry, were contacting numerous cartoonists who were then unemployed through the Screen Cartoonists Guild and were making plans to put out a series of cartoon books for children as well as adults in order to influence their thinking toward Communism. Mary Sherret told this informant, [redacted] that if children will follow these cartoon booklets, it will result, when they become adult, in their being masters of the machine rather than the machine mastering them. It should be pointed out that there is no information available in Los Angeles reflecting that any of the above three individuals are members of the Communist Party.

Confidential Informant [redacted] as well as informants [redacted] and [redacted] Walt Disney Studios, advised that the Screen Cartoonists Guild presently has its offices in Union Hall at 6272 Yucca Street, Hollywood, California. According to [redacted] there are approximately 800 members of the Screen Cartoonists Guild, 300 of whom are unemployed. According to all of the above mentioned informants, the Screen Cartoonists Guild held an election of officers on June 24, 1947, at which time the following individuals were elected who are members of the Communist Party or who have indicated Communist sympathies:

Robert Carlson

Carlson, who was elected Treasurer of the Screen Cartoonists Guild, was reported by Mr. [redacted] Texas, in June, 1947, as having received Communist literature at the YMCA where he resided during his visit to El Paso, Texas, in the latter part of 1946. [redacted] also stated that Carlson talked openly in favor of Communism.

Maurice Howard

Maurice Howard was elected the Business Agent of the Screen Cartoonists Guild. He was identified as a Communist in Hollywood on 2/26/45 through a most reliable and very delicate source. It is also known through an extremely reliable but very delicate source that his wife, Evelyn, was also a member of the Communist

Party. Through [redacted] it was ascertained that Howard was in frequent contact with Glenn during July, 1945, Glenn at that time being the organizer for the Communist Political Association in the Hollywood area.

Milton S. Tyre

Tyre is the Legal Advisor for the Screen Cartoonists Guild. Through [redacted] paid informant of the Los Angeles Office who furnishes information concerning the activities at the Los Angeles County Communist Party headquarters, supplied data during July, 1945, indicating that Tyre was a member of the Communist Political Association, having transferred from the 59th A.D. Branch to the Wilshire-Fairfax Branch. This report from this source was also verified on June 15, 1947, through a very reliable but highly delicate source which reflected that Tyre was still a member of the Communist Party and that he had held membership in the Party for a period of two years.

William "Bill" Higgins

Higgins, who was a member of the Board of Trustees of this Guild, was reported by [redacted] an informant of the Los Angeles Office, to have been very pro-Communist and pro-Russian in his speech while he was in the United States Army at Camp Roach. [redacted] also reported that Higgins had Communist Party literature in his possession.

Cecil Beard

Beard is also a member of the Board of Trustees and has the position of delegate in the Conference of Studio Unions. The Communist connections of Beard are set out in Section I of this memorandum which will reflect that Beard is a member of the Communist Party and a former member of the Communist Political Association.

Thomas Byrnes

Byrnes is a member of the Board of Trustees of the Guild. Confidential Informant [redacted] of the Los Angeles Office stated on July 30, 1947, that he was well acquainted with Byrnes who to his knowledge married a woman who is a member of the Communist Party. However, the informant was unable to furnish the name of Byrnes wife. He stated that Byrnes agrees with and is under the influence of Maurice Howard and Cecil Beard, identified above.

It is also of interest to note that [redacted] reported that Arthur Babbitt, the former President of this organization and one who has exercised a great deal of influence in the Guild, has now gone to France on a temporary mission to assist in the making of motion pictures. [redacted]

[redacted] reported with regard to Babbitt that on June 20, 1940, Babbitt was one of a number of cartoonists who spent several evenings each week making drawings and cartoons to be sent to Communist Party headquarters in New York and in turn published in Communist Party publications. According to Informant [redacted] California, Babbitt was discharged by the Walt Disney Studios on June 6, 1941, for endeavoring to influence other employees to become interested in Communist matters and also for the distribution of Communist literature.

Through a highly confidential but very delicate source, it was ascertained that the following individuals who are screen cartoonists, are members of the Communist Party. Their Communist Party affiliations are set out in Section I of this memorandum:

Cecil Beard	Morton Diamondstein
Mary Lou Eastman	Burton Freund
William Gray	Spencer Peel
Gordon Stewart	George Stone

Screen Office Employees Guild, AFL Local 1391

[redacted] of the Studio Drivers Transportation Union, AFL Local 399, and Chairman of the Motion Picture Alliance, reported that the Screen Office Employees Guild was originally affiliated with the Brotherhood of Painters, Decorators and Paperhangers of America, AFL Local 1391.

He related that in 1945 when the Conference of Studio Unions called a strike in the film industry, all of the members of the Screen Office Employees Guild were not in full accord with the provisions of the strike. Consequently, about half of the members in the union went back to work. He also related that in the interim between the 1945 strike and the current film strike, the National Labor Relations Board held an election within the Screen Office Employees Guild at which time the Screen Office Employees Guild voted to affiliate with the AFL "Office Employees Industrial Union". Accordingly, the Screen Office Employees Guild no longer exists.

On July 24, 1947, this same source related that at one time the Screen Office Employees Guild was strongly dominated by the Communist Party and contained many members within its organization who were members of the Communist Party. This source based his statement on the long experience and his observations of the tactics and policies followed by various individuals listed hereinafter who were members of the Screen Office Employees Guild as of July 30, 1944.

President:	Margaret Bennett (Wills)
Recording Secretary:	Blanche Cole
Financial Secretary:	Bernard Lusher (Luscher)
Treasurer:	Claire Horgan
Warden:	Jack Reed
Conductor:	Barbara Alexander (Barbara Myers)
Organizer:	Florence Contini
Special Organizer:	Min Selvin
Business Representative:	Glenn Pratt

This same source related that in addition to the above, Herta Uerkvitz who was a member of the Board of Directors of the Screen Office Employees Guild and a delegate to the Central Labour Council, was a Communist.

Margaret Bennett (Margaret Bennett Wills)

The Communist connections of this individual are set out in Section I of this memorandum. It should be pointed out that she is at the present time connected with the Council of Hollywood Guilds and Unions. She is not at the present time connected with the Office Employees Industrial Union which succeeded the Screen Office Employees Guild.

Blanche Cole

Blanche Cole on July 26, 1943, was Educational Director of Branch N of the Northwest Section of the Los Angeles County Communist Party, according to information received from a very reliable but extremely delicate source. According to informant [redacted] she is not associated with the Office Employees Industrial Union at the present time.

Bernard Lusher (Luscher)

He is identified in Section I of this memorandum as a Communist.

Barbara Alexander (Barbara Myers)

Barbara Alexander has also been identified in Section I as a Communist.

Min Selvin

According to a very reliable but extremely delicate source, in 1943 Selvin was a member of the Northwest Section of the Los Angeles County Communist Party. In addition, informant [redacted] has related that Selvin recently married Norval D. Crutcher, who has been identified in Section I as a former member of the Communist Party.

Herta Uerkvitz

She has also been identified as a member of the Communist Party through former paid Confidential Informant [redacted] who was a former member of the Communist Party.

Informant [redacted] related he believed that those individuals who had Communist connections and who were affiliated with the Screen Office Employees Guild had for the most part dropped out of the Office Employees Industrial Union and that there was no indication at the present time that this latter union, the Office Employees Industrial Union, was under the control of the Communist elements.

Screen Directors Guild, Inc.

The Hollywood Studio Blu-Book Directory, spring edition, 1947, lists 18 officers of the Screen Directors Guild, none of whom have been identified as Communists and therefore the names of the officers and directors are not being set out. Through a very highly confidential and most delicate source, it was ascertained that 9 directors presently connected with the motion picture industry are or have been members of the Communist Party. They are set forth as follows:

Jack Berry, Universal Studios
Louis Brandt, Assistant Director in charge of production at Audio Pictures, Inc.
Herbert Biberman, Freelance, unemployed at present
Jules Dassin, Offices of Mark Hellinger
Edward Dmytryk, RKO Studios
Cyril Enfield, Comet Pictures
Lester Fuller, Paramount Studios in 1945 (unemployed at present)
Benjamin Kadish, Early in 1947 Director for Massour Studios, at present making independent picture
Frank Wright Tuttle, at present unemployed.

In addition to the above, Confidential Informant [redacted] who is a member of the Board of Directors of the Screen Writers Guild, advised that the following directors are not members of the Screen Directors Guild. However, they have been identified through highly confidential but most delicate sources as members of the Communist Party or the Communist Political Association.

Herman Rotstein, In 1945 employed by Columbia Studios
Ben Shaw, an Assistant Director
William Edward Watts, Freelance Assistant Director

Musicians Mutual Protective Association
(Local 47, American Federation of Musicians, Affiliated with the American Federation of Labor)

[redacted] Los Angeles, [redacted] American Federation of Musicians, stated on July 23, 1947, that this union, Musicians Mutual Protective Association, included all professional white musicians in the Los Angeles area.

The April, 1947, edition of the Musicians Directory, an official publication of this union, listed approximately 13,000 members in good standing. The July, 1947, "Overture" which is the official journal of this union, listed the '47 officers. The only individual listed among the current officers who has been identified as a Communist is Don E. Wight, a member of the Trial Board and Delegate to the Pasadena Central Labor Council. Wight was identified as a member of the Communist Party in April, 1943, possessing Communist Party Book #36200 by a highly confidential and most delicate source.

Information concerning this group is set out in the report of the Joint Fact-Finding Committee of the California Legislature on Un-American Activities for 1947, which reflects that from 1937 to 1939, the President of this group was California State Senator, Jack B. Tenney, whose candidacy had originally been supported by a group of approximately 65 Communist Party members. According to the report, during Tenney's term of office, he conducted an investigation of Communism within the local which resulted in a number of expulsions. In 1939, Tenney was defeated for reelection and according to the report, since that time the activities of the Communists within the union have resulted in its withdrawal from affiliation with the Los Angeles Central Labor Council and from the State Federation of Labor. According to Informant [redacted] the President of the Local, J. K. (Spike) Wallace, succeeded Tenney as President due to the fact that he had received the Communist support in the union. He related that during the period from 1939 until 1947, Wallace cooperated with the Communist members of the union to such an extent that the Communists actually exercised control over the policies of the local. He related that the local's constitution provides that 150 members constitutes a quorum and that it was extremely difficult to secure an attendance as large as this at a union meeting. Consequently, there have only been four quorum meetings of the union during the past five years with the result that the general membership estimated at nearly 15,000 had no voice in the affairs of the local. According to this source, the Communists made numerous demands upon Wallace during the last National Convention of the group with which Wallace found it impossible to comply. As a result, Wallace was severely criticized by this faction but indicated to this source that from now on he was through with the Communists. Each of the following individuals are members in good standing of Local 47 of the American

Federation of Musicians. They have been identified through a highly confidential but very delicate source as members of the Communist Political Association as of January 16, 1945, or Communist Party as of May 17, 1947:

Doris Albert	Samuel Albert
Mischa Altman	Philip Bass
Kalman Bloch	Russell Brodine
Morris Browda	Miriam G. Chassan
Don Christlieb	Beatrice Dassin
Paul Dessau	Lina Di Fiore
Joe Eger	Milton Feher
Roy Frankson	Eunice Shapiro Gottlieb
Chas. Gould	Max Gralnick
Sidney Greene	Serge Hovey
Tamara Hovey	Ramez Idriss
George Kast	Eugene B. Lehrman
Herbert Lessner	Edgar Lustgarten
Lily Mahler	Herbert Offner
Joseph Pass	George Pepper
Paul Powell	Esther Roth
Henry Roth	George Sandell
Leonard Selic	Cyril Towbin
Alexander Walden	Fred Warren
Rose Watkins	Norman Granz
Gilbert Grau	

Council of Hollywood Guilds and Unions

This organization was formed originally as the "Emergency Committee of the Hollywood Guilds and Unions" to combat the so-called "Fascist Motion Picture Alliance for the Preservation of American Ideals" and held its first meeting on Wednesday, June 28, 1944, in Hollywood, California. The purpose of this original meeting was, according to an official announcement which appeared in the Hollywood Reporter, to get together representatives of 17 guilds and unions in the Motion Picture Industry to set up a constructive program during the war and after which would protect the industry and its workers from anti-labor and semi-Fascist attacks.

By way of identification, it should be pointed out that the Motion Picture Alliance for the Preservation of American Ideals, according to its statement of principles has been set up believing in the American way of life in an effort to combat Communism, Fascism and kindred beliefs that sought by subversive means to undermine our American Government. Confidential Informant [redacted] previously identified, has related that several meetings took

place in order to formulate plans for an organization set up to combat the Motion Picture Alliance. One of these meetings took place on February 7, 1944, two days after the publicity announcing the formation of the Motion Picture Alliance. [redacted] it was ascertained that Paul Cline, a Communist functionary in Los Angeles and publicly identified, according to the Voters' Registration in Los Angeles, as a member of the Communist Party, met with Carl Winter, the Executive Secretary of the Los Angeles County Communist Party, to consider ways and means to attack the Motion Picture Alliance.

A surveillance on March 2, 1944, by Agents of the Los Angeles Office reflected that the following Communists gathered at Sardi's Restaurant to formulate a program directed against the Motion Picture Alliance: Elizabeth Leach, William Pomerance and George Pepper. Likewise a conference was had between John Howard Lawson, leading Communist functionary in the Motion Picture Industry, and Robert Rossen, former President of the Screen Writers Guild, and Hollywood Writers Mobilization, identified in Section I of this memorandum as a Communist, with a similar purpose. [redacted] Through this same source on March 31, 1944, it was ascertained that Lawson told William Pomerance that the Screen Writers Guild should start the ball rolling in forming an attack on the Motion Picture Alliance. Lawson suggested that the attack be made against persons who were leading the Motion Picture Alliance and that the attack be worded in such a way to indicate that the persons responsible for the Motion Picture Alliance were against the war effort. Through this [redacted] source, it was also ascertained that a meeting was held during March, 1944, at the home of Albert Maltz, screen writer whose Communist affiliations are set out in Section I, to further formulate plans to fight the Motion Picture Alliance. At this meeting, Agents surveilling the residence of Maltz identified such active Communist functionaries as Lester Cole and Elizabeth Leach.

Through [redacted] it was ascertained that a conference was had between Lawson and Katz on May 2, 1944, relative to the "dirt the Communist Party was then attempting to uncover concerning the Motion Picture Alliance leaders". By way of identification concerning the Katz with whom Lawson held this conference, it should be pointed out that this individual is Charles Katz, a Los Angeles attorney whom John Leech, when testifying before a Los Angeles County Grand Jury, identified as a Communist Party member. John Leech himself is a former Communist Party Organizer in Los Angeles.

On May 9, 1944, an article appeared in the West Coast Communist newspaper, the People's World, listing 38 film unions and guilds which sent delegates to a meeting on May 2, 1944. This meeting was called according to former Confidential Informant, [redacted] of the Los Angeles Office, to formulate plans for the organization to be set up which would fight the Motion Picture Alliance.

On May 16, 1944, through [redacted] it was ascertained that Dalton Trumbo, Communist screen writer, conferred with Lawson concerning the Motion Picture Alliance. On this occasion, Trumbo indicated he had prepared a report which set out the long-range program being planned by the Communist Party in its attack against the Motion Picture Alliance. Trumbo stated that the opponents of the Motion Picture Alliance should be prepared to offer a constructive program in contrast to the Motion Picture Alliance's destructive one. Trumbo stated that it was necessary to hold a mass meeting and suggested the use of the Publicists Guild in obtaining the widest possible press space concerning the meeting. It was Trumbo's opinion that the primary aim of this meeting should be a complete exposure of the Motion Picture Alliance. Trumbo believed that it should be brought out at this meeting the inability of the Motion Picture Alliance to name one single picture containing their objective (Communist propaganda). Trumbo believed that this was a very vital point inasmuch as he did not feel that this organization could attack a specific motion picture without attacking specific picture producing organizations and at that moment the Motion Picture Alliance would be giving the opposition new allies. Trumbo indicated the guilds and unions should consider their economic interests in the postwar world as being one that directly coincides with the economic interests of the producers and of the industry as a whole. Trumbo also indicated that the economic interest of all was directly dependent upon the kind of pictures made.

He mentioned that the Motion Picture Alliance was against shaping the contents of a movie for any other purpose than that of making money. He also felt that they proposed to change the world of motion pictures, thereby doing exactly what the Motion Picture Alliance was fighting. Concerning Trumbo, it should be pointed out that he is a Communist screen writer and that his Communist connections are set out in Section I of this memorandum. In reporting on this meeting held on May 16, 1944, Confidential Informant [redacted] of the Los Angeles Office who was a former Communist Party member, stated that the idea was stressed to emphasize to the public the role the motion pictures played against Fascism as well as the role pictures will play in the postwar world. He stated that this proposed organization was Communist inspired and was created to fight "red baiting". He stated that if this proposed organization was successful it would help further Communist Propaganda in the motion picture industry.

He related that most of the individuals attending this meeting were either Communist Party members or active Communist Party supporters. [redacted] related that on June 6, 1944, at the Screen Cartoonists Hall, he attended a meeting which was called "an emergency meeting of the Hollywood Guilds and Unions". According to [redacted] approximately 18 persons were present, including Robert Rossen, who acted as Chairman; William Pomerance; Herbert K. Sorrell and Lester Cole, all of whom have been identified in Section I of this memorandum as being or having been members of the Communist Party or Communist Political Association.

The Council of Hollywood Guilds and Unions as previously pointed out, was actually formed on June 28, 1944. According to Informant [redacted] one of the purposes for which the Council was built was to "smack down any individual group who attempts to attack the Communist front organizations in motion pictures". According to [redacted] the Motion Picture Alliance was to be attacked from all angles and connected with everything subversive. It was to be accused of Fascism, anti-Democracy, anti-Semitism, anti-Catholicism, anti-Negro, anti-labor, anti-British, anti-Soviet, etc., so that the Motion Picture Alliance would have nothing left to throw back at the Communists without being a "copy cat".

Informant [redacted] related that 17 guilds and unions signed the announcement of the formation of the Emergency Committee of Hollywood Guilds and Unions.

On January 20, 1947, through a highly confidential but very delicate source, it was ascertained that there were 7 unions affiliated with the Conference of Studio Unions which belonged to the Council and that there were 2 International Alliance of Theatrical Stage Employees locals, 2 independent unions and one AFL union which comprised the membership of the Council at that time. These were as follows:

Screen Story Analyst Guild
Screen Cartoonist Guild
Screen Costumers Guild
Film Technicians
Film Electricians, Local 40
Machinists Guild
Musicians Local 767 (This is not the musicians union to which musicians in the studios belong.)
Painters Union
Screen Publicists Union
Screen Supervisors Union
Screen Set Decorators
Screen Writers Guild

This source related that the Council had lost, mainly because of the difficulties over the current film strike, the Screen Actors Guild, the Screen Office Employees Guild and Musicians Local #47. Informant [redacted] related the Council had supported all "left-wing, radical elements within the labor movement". This source, who is an official in the labor movement, stated on July 24, 1947, that a radical element packed the first meeting of the Council and took it over. He expressed the opinion the Council was strictly Communist dominated, and, although the Council was relatively dormant at the present time, it must still be regarded as a force in the radical labor wing and will probably spring out soon in support of the third party movement. With regard to the present officers, the latest report available concerning the officers of the Hollywood Guilds and Unions was found in the Hollywood Reporter for March 2, 1945. This publication reflected the following officers of the Council were elected:

Chairman:	Mary C. McCall, Jr.	(Screen Writers Guild)
Vice Chairman:	Paul Harvey	(Screen Actors Guild)
Secretary-Treasurer:	Ted Ellsworth	(Motion Picture Costumers)
Board of Directors:	John R. Martin	(Film Technicians)
	Bill Blowitz	(Screen Publicists Guild)
	Min Selvin	(Screen Office Employees Guild)
	Howard Estabrook	(Screen Writers Guild)
	Sig Nesselroth	(Moving Picture Painters, AFL, Local 644)

Of the above listed individuals, Min Selvin and Bill Blowitz are known Communists and their communistic connections are set out in Section I of this memorandum.

It should also be pointed out that Margaret Bennett Wills accepted the position of Executive Secretary of the Council according to Informant [redacted] in February, 1946. [redacted] related that she indicated she was formerly President of the Screen Office Employees Guild and a delegate to the Central Labor Council. Wills' Communist connections are set out under Section I of this memorandum.

III. COMMUNIST INFILTRATION OF INTELLECTUAL GROUPS

The Communist Party Directive of 1935, as reported by Confidential Informant [redacted] previously referred to herein which directed the Communists to penetrate the motion picture industry, included a specific call to the Communists requesting that they concentrate on the so-called intellectual groups composed of directors, writers, artists, actors, actresses, and highly paid technicians. In this field of intellectual groups, particularly among the writers and directors, the Communists have been most successful and their influence has been far reaching. According to [redacted] the Communist activity in this field has been to work through front organizations which were not openly identified as Communist Party groups but, nevertheless, were controlled or under the influence of the Party through its official membership.

To further substantiate the report of Informant [redacted] Confidential Informant [redacted] of the New York Office has related that a part of the Communist Party's general program to infiltrate the motion picture industry was to penetrate the so-called intellectual groups in Hollywood. According to [redacted] one of the key figures of the Communist Party in propagating this plan of infiltrating the intellectual groups is John Howard Lawson. Lawson has been identified as a Communist screen writer in Section I of this memorandum.

Informant [redacted] reported that in 1930, in the Soviet Union there was set up an organization known as the International Union of Revolutionary Theatre. This group was the parent of a multitude of sub-organizations which, in the United States, were known as Workers' Theatres, Theatre Groups, et cetera. The first group formed as an outgrowth of the International Union of Revolutionary Theatres was the League of Workers' Theatres, created in New York in approximately 1932. During 1934, its name was changed to the New Theatre League.

New Theatre League

Informant [redacted] has reported that this organization set up a National Executive Board in 1935, composed of representatives in the writing and directing field throughout the United States. Among the individuals who were associated with this group in an executive capacity and who have been active in Hollywood are John Howard Lawson, writer; Albert Maltz, writer; Clifford Odets, writer; Jay Leyda, director; Lester Cole, writer; Herbert Biberman, director; Frank Tuttle, director; J. Edgar Bromberg, actor; Lionel Stander, actor; and Donald Ogden Stewart, writer. Of the above mentioned individuals Lawson, Maltz, Leyda, Cole, Biberman, Tuttle, and Bromberg all have been identified as Communists and their Communist Party affiliations are set out in Section I. Clifford Odets, according to Informant [redacted] was one of the original organizers of the League of American Writers.

Lionel Stander has been reported by Informant [redacted] as having been a member of the American League for Peace and Democracy, as well as having been active

in the American League Against War and Fascism and the North American Committee To Aid Spanish Democracy. Informant [redacted] has advised that Stander was at one time one of the most active Communists of the Hollywood professional set. Donald Ogden Stewart, according to Informant [redacted] was a member of the League of American Writers, the American Peace Mobilization, International Workers Order, Screen Writers Guild, Hollywood Writers Mobilization and the American League for Peace and Democracy. Stewart has been identified by Informant [redacted] as a Communist.

The American League Against War and Fascism and the American League for Peace and Democracy both are subversive organizations and have been declared subversive within the purview of the Hatch Act. The North American Committee To Aid Spanish Democracy is a Communist influenced organization as is the International Workers Order, both of which have been referred to the Department for its consideration under Executive Order Number 9835, dated March 21, 1947. The Hollywood organizations with which these individuals are affiliated are discussed in this Section of the memorandum.

League of American Writers

According to [redacted] another mobilizing force in the cultural field which was active in the early 1930s in Hollywood, California, was the League of American Writers. The League of American Writers was said to be a part of an international organization of writers and intellectuals which had its origin at a World Congress of Writers held in Kharkov, Russia, during November of 1930.

Soon after this Congress, there appeared in the United States groups of writers in the larger cities who organized themselves under the direction of the Communist Party into what were called John Reed Clubs. According to Informant [redacted], a convention, in January 1935, was held in New York City of the John Reed Clubs. According to this source, the principal business transacted by this session was to call another Congress of writers which was to be held in New York City, April 1935. When this Congress convened, all John Reed Clubs were dissolved and in their place a much broader organization was formed known as the League of American Writers. Confidential Informant [redacted] related that at this first writers Congress, the Communist Party was openly represented and the Congress was under the direction of Earl Browder, at that time secretary of the Communist Party, USA. Soon after this meeting, the Hollywood motion pictures began to attract writers from all parts of the United States and in fact from all parts of the world. This resulted in the establishment of the Hollywood Chapter of the League of American Writers in the Fall of 1935. According to Informant [redacted] the purpose of this group was to bring the writers employed in the motion picture industry under the influence of the League of American Writers which at that time was the foremost Communist front organization operating in the so-called intellectual fields for the Communist Party in the United States. He related that the efforts of this group were extremely successful which resulted in this branch becoming, in a short time, the dominant unit of the League and one of its strongest propaganda instruments.

[redacted] related that up until the time of the signing of the Hitler-Stalin Pact on August 23, 1939, the League of American Writers, including the Hollywood Chapter, worked out in the open and was most successful in its Communist activities. However, following the signing of this Pact the League being completely under the control of the Communist Party changed its position from one of collective security to isolation which resulted in the League becoming very cautious and working practically in secret. This change in policy exposed the League to the public as a Communist front organization. On July 17, 1947, Informant [redacted] furnished a list of the last set of officers and executive board members of the League of American Writers, which was taken from the stationery of the organization. According to [redacted] these officers were elected at the Fourth Writers' Congress held in New York City, June 6-8, 1941, for a term of two years. According to [redacted] these officers remained in office until the organization went out of existance in 1943. The officers elected in June of 1941, were the following:

Theodore Dreiser	Honorary President	Novelist
Daschiell Hammett	President	Screen Writer
Donald Ogden Stewart	Vice President	Screen Writer
John Howard Lawson	Vice President	Screen Writer
Albert Maltz	Vice President	Screen Writer
Meridel Leseuer	Vice President	Writer for "New Masses"
George Seldes	Vice President	Editor of "In Fact"
Richard Wright	Vice President - Negro -	Writer
Franklin Folsom	Executive Secretary	

The executive board consisted of 36 members of which 9 have Communist Party records. In addition to these 9, the Honorary President Dreiser and the Vice President Maltz also have Communist records. These Communist records are as follows:

Theodore Dreiser

The "Daily Worker", Communist newspaper, on July 30, 1945, carried the following headlines: "Theodore Joins The Communist Party." It stated "Dreiser, an outstanding novelist of the world, applied for membership in the newly reconstituted Communist Party and was admitted by a unanimous vote of the delegates at the convention in New York City." Dreiser died on December 29, 1945.

John Howard Lawson

The Communist Party affiliations of John Howard Lawson are set out in Section I of this memorandum.

Albert Maltz

The Communist Party affiliations of Maltz are also set out in Section I of this memorandum.

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Georgia Backus also known as Mrs. Herman J. Alexander

The Communist Party affiliations of this individual will also be found set out in Section I of this memorandum. With regard to Backus, it should be pointed out that [redacted] a Confidential Informant of the Los Angeles Office, advised that in May of 1943, Backus was in the cast of the new radio play "The Life of Riley" at the National Broadcasting Company.

Alvah Cecil Bessie

The Communist affiliations of this individual are also set out in Section I of this memorandum. From [redacted] it was ascertained in March of 1940, that Bessie was dismissed from Warner Brothers because of his activities in the studio strike and due to the fact that following the strike, it became apparent that he was sympathetic with the Communist element. In 1938 Bessie fought in the ranks of the Abraham Lincoln Brigade and following the conflict, he wrote, "Men in Battle."

John Milton Bright

John Milton Bright, a screen writer, has been identified through a highly confidential but most delicate source on November 4, 1943, as a member of the Northwest Section of the Los Angeles County Communist Party. At this time through this source, it was ascertained that he held the position of educational director of Branch C. in the Party.

Lester Cole

Lester Cole, who is a screen writer by profession, has been identified as a member of the Communist Political Association and the Communist Party. His Communist connections are set out in Section I of this memorandum.

Ruth McKenney
Richard Branston also known as Bruce Minton

Ruth McKenney, writer and the wife of Richard Branston, admitted membership in the Communist Party before a victory rally held in Washington, D. C. on January 16, 1942, according to Sally Muchmore of the Washington, D.C. Press Bureau. Through a highly confidential but most delicate source, it was ascertained on May 6, 1944, that on March 1, 1944 Bruce Minton transferred from the Washington, D.C. Branch of the Communist Party to the Hollywood, California Branch and that his wife, Ruth McKenney likewise transferred from the White Collar Branch of the Communist Party in Washington, D. C., to the Communist Party in Hollywood, California.

The Los Angeles "Daily News" in the September 19, 1946, issue carried an article reflecting that Bruce Minton and his wife Ruth McKenney were ousted from the Communist Party.

W. L. River

River, who is employed as a screen writer, has been identified as a member of the Communist Political Association and the Communist Party. His Communist Party affiliations are set out in Section I of this memorandum.

Philip Edward Stevenson

Stevenson, a novelist, playwright and short story writer, has been identified as a member of the Communist Party and Communist Political Association. His Communist affiliations are set out in Section I of this memorandum.

Tess Slessinger, with alias Tess Shlesinger, also known as Mrs. Frank Davis

Tess Slessinger collaborated with Frank Davis on the screen play, "Claudia and David," for Twentieth Century Fox. She has been identified through a very reliable but extremely delicate source on August 31, 1944, as a member of the Northwest Section of the Los Angeles County Communist Political Association. The "Los Angeles Times", on February 23, 1945, reflected that Tess Slessinger died in Upland, California on February 22, 1945.

Hollywood School for Writers

The League of American Writers established in Hollywood, according to Informant [redacted] the Hollywood School for Writers which acted as a subsidiary of the League of American Writers and was said to be a transmission belt whereby budding writers were developed along political lines followed by the League of American Writers and conditioned for eventual membership in the League as well as the Communist Party. This School was established in October of 1939. An examination of its listed instructors and lecturers for 1942-1943 reflects that the majority of them have been identified with various Communist Front movements. Many of them actually were members of the Communist Party, such as John Howard Lawson, Guy Endore and Dalton Trumbo. The Communist Party affiliations of these individuals are set out in Section I of this memorandum.

Hollywood Writers Mobilization

According to Informant [redacted] of the Los Angeles Office, the Hollywood Writers Mobilization is another offshoot of the League of American Writers. [redacted] stated that when the Communist Party line changed with the invasion of Russia by Adolf Hitler on June 22, 1941, it became necessary to dissolve such organizations as the Hollywood Peace Forum, the Hollywood League for Democratic Action, the American Peace Mobilization and the Motion Picture Democratic Committee which had been opposing the entrance of the United States into war. By February of 1942, [redacted] stated these organizations had been "liquidated" and the Communist Party had declared itself for full participation in the war.

The first of these to emerge, according to [redacted] was the Hollywood Writers Mobilization. [redacted] related that this organization actually came into existence early in 1942. He stated that the personnel of the new organization included writers in the motion picture industry who had heretofore been affiliated with the League of American Writers. The Chairman of this new organization was Robert Rossen whose Communist Party affiliations are set out in Section I. Rossen has also been active in the Screen Writers Guild, a Communist influenced group.

Confidential Informant [redacted] of the Los Angeles Office related that the following eight guilds sponsored the Hollywood Writers Mobilization at the time it was set up, and that each of these guilds was under Communist influence:

1. Screen Writers' Guild
2. Radio Writers' Guild
3. Screen Publicists' Guild
4. Screen Readers' Guild
5. Screen Cartoonists' Guild
6. American Newspaper Guild
7. Independent Publicists' Guild
8. Song Writers' Protective Association

He related that while the total membership of these Guilds was approximately 7,500, the Hollywood Writers Mobilization was operated by representatives or delegates from these Guilds which number not more than twenty-five individuals as John Howard Lawson, Robert Rossen, Francis Faragoh and Herbert Biberman, all of whom he described as Communists. The Communist affiliations of all of these individuals with the exception of Francis Faragoh, are set out in Section I of this memorandum. He related that the organization was a paper-type group which "stooged" for the League of American Writers, through which the latter continued to operate as a propaganda agency for the Communist Party.

The announced purpose of the Hollywood Writers Mobilization was to mobilize the writers in the screen industry to assist in the war effort and particularly to assist the various Government and military agencies in the preparation of propaganda material for use either against the enemy or for general morale purposes at home. [redacted] described the organization's primary purpose as being the providing of material for military camp shows slanted to project the Communist line. He further described it as a clearing house for Communist propaganda in Hollywood.

Marc Connelly, one of the dominant figures in the creation of this organization, in testifying before the Joint Fact Finding Committee on Un-American Activities in California on July 13, 1944, stated that the Hollywood Writers Mobilization "has been supplying the Office of War Information, the Army, the Navy, the USO and the Red Cross" with publicity material.

According to Informant [redacted] this organization injected such phases of

Communist propaganda into its work as the demand for a second front, freedom for India, independence for Puerto Rico, racial equality and similar material which fostered the Communist Party program.

In May of 1942, the Los Angeles Office learned that the publication of t Hollywood Writers Mobilization known as the "Communique" was now captioned "Commun que, Hollywood Writers Mobilization for Defense in Cooperation with -- OEM". The publication was being mailed under the official Government frank which read "Execu tive Office of the President, Office of Emergency Management, Washington, D.C., Official Business. Penalty for Private Use to Avoid Payment of Postage, $300 GPO. The Los Angeles Office obtained two copies of this publication, one dated April 10 1942, and the other dated April 17, 1942. The April 17, 1942 issue is maintained in the files of the Bureau.

Confidential Informant [redacted] of the Los Angeles Office reported the following information concerning the background of this set up. He related that the head of the radio section of OEM at Washington was Bernard Schoenfeld, who was a close friend of Garson Kanin, the individual in charge of the film section of OEM. Michael Kanin, a brother of Garson and Fay Kanin, the wife of Michael are writers who were connected with the League of American Writers. Garson Kanin, according to this source, went to Schoenfeld in Washington and told him that he, Kanin, had a brother and sister-in-law who were in Hollywood. He stated that they were talented in writing and that they were very anxious and willing to be of assi tance in the OEM. As a result of these contacts, Fay Kanin was put to work on a radio project preparing information being put out by the OEM. After which, Michael Kanin appeared and suggested that they should get busy and contact the Hollywood League of American Writers and endeavor to have them prepare the information which was to be put out in the "Communique."

Mr. R. H. Washburne was contacted on October 13, 1942, at which time he advised that he was appointed by Bernard Schoenfeld of the Office of Emergency Management to be in charge of the Los Angeles Branch of the OEM, Information Division. He related that shortly thereafter he was contacted by Mrs. Fay Kanin, Michael Kanin, Ring Lardner, Jr. and others to discuss the means of obtaining the aid of certain film writers to publicize those things which the Office of Emergency Management, Information Division, wished to give publicity in order that correct information could be made known to the public by the best possible means. He stated that on this occasion the "Communique", an information letter, was decided upon as being the best method for this publicity.

Mr. Washburne related that he wrote a Mr. Robert Horton of the Office of Emergency Management, Washington, D.C., and obtained authority to publish the "Communique". The articles for the "Communique" were written by the committee which was composed of the aforementioned writers and others and were submitted to Mr. Washburne. Washburne related that he edited these articles which were then mimeographed, assembled and distributed by his staff to members of the Film Writer Guild. According to Washburne, the specific purpose of this information letter was to put information into the hands of the members of the Film Writers' Guild, with the idea that these persons would "spot it" in the production upon which they

were working so that this information would be made available to the public and would give proper publicity to those things which the Office of Emergency Management felt should be publicized. Shortly after this committee was formed, Washburne stated that he was contacted by the Hollywood Writers Mobilization who informed him that their organization had been set up for just such a purpose and that therefore there was a duplication by the organization and the committee. Consequently he related, that the committee became a part of the Hollywood Writers Mobilization. He stated that the first eight editions of the "Communique" were prepared on paper furnished by the Office of Emergency Management and were mimeographed by the Office of Emergency Management Staff. He also related that the first three editions of the "Communique" were mailed under the franking privilege.

In March of 1943 the publication "Variety" reported that the Coordinator of Inter-American Affairs would make transcripts of Office of War Information - Hollywood Writers Mobilization radio programs for broadcast in foreign languages. The air show referred to was a radio program entitled "Free World Theatre Air Show", which was instituted and produced jointly by the Office of War Information and the Hollywood Writers Mobilization. "Variety" also reflected that the Hollywood Writers Mobilization held a meeting of forty writers to supply ideas for this program under the Chairmanship of John Wexley, who has been identified as a Communist and whose Communist Party affiliations are set out in Section I of this memorandum. The Free World Theatre Program had such individuals connected with it as Jay Gorney, Edward Eliscu and Henry Myers, writers of the propaganda musical comedy "Meet the People." These individuals likewise have been identified as Communists and their Communist connections are set out in Section I of this memorandum.

[redacted] of the Los Angeles Office advised that the Hollywood Writers Mobilization also wrote and produced a series of short propaganda plays for the OWI for use in industrial plants and Army camps. Those assisting in this phase of activity included well-known members of the League of American Writers, a Communist front group. In addition, the Hollywood Writers Mobilization worked closely with Nelson Poynter who, until July of 1943, was coordinator for Government films for OWI. [redacted] related that the production of these films was under the direct control and supervision of Poynter and that Poynter before accepting these films demanded a pro-Russian slant as a prerequisite to acceptance. He reported that Poynter associated himself with the Hollywood Writers Mobilization and worked closely with Communists Robert Rossen, Waldo Salt and Frank Tuttle, all of whom have been identified as Communists in Section I of this memorandum. Poynter's office was discontinued in July of 1943.

In conjunction with the University of California at Los Angeles the Hollywood Writers Mobilization jointly sponsored the Writers' Congress. Actually, according to [redacted] this Writers' Congress was the Fifth Congress of the League of American Writers but was not termed as such due to the fact that the League of American Writers had become publicly branded as a Communist dominated group. This Congress was held as scheduled and attended by some fifteen hundred writers from all over the United States. Informant [redacted] related that the Holly-

wood Writers Mobilization was the medium whereby the Communist control of the entire proceedings was established and maintained. He stated that the leading Communist writers were said to have attended and dominated every session.

The "Peoples World", a west coast Communist newspaper for June 10, 1944, reflected that arrangements were made between Robert Riskin, Chief of the Overseas Film Bureau of the OWI and the Hollywood Writers Mobilization, whereby the screen writers would assume responsibility for the production and writing of all documentary films for overseas distribution. The program of films called for a "Projection of America" series and a new group of invasion films for distribution in Germany and the satellite countries.

The Hollywood Writers Mobilization, according to the article, had set up a working committee which was to consist of such well-known Communists as John Howard Lawson and Robert Rossen, identified in Section I of this memorandum. In addition, such prominent Communist sympathizers as Marc Connelly, Howard Estabrook, John Houseman, Talbot Jennings, Howard Koch and Harry Tugend, all of whom have been identified with Communist influenced or infiltrated groups previously in this memorandum were affiliated with this committee.

The August 7, 1944, issue of "Variety" reported that a program of eleven short subjects and five newsreel bulletins had been arranged for production by the Hollywood Writers Mobilization. The article reflected that the films would be produced in various Hollywood studios with players from the Screen Actors' Guild and writers from the Hollywood Writers Mobilization.

The pictures planned to be produced included the following: "It's Murder," "The Story With Two Endings," "When He Comes Home," "So Far So Good", "Air Transport Command," and "World Peace Through World Trade." "It's Murder" was written by Henry Blankfort, who has been identified as a Communist. "The Story With Two Endings" was to be written by Harold Buchman and Lou Solomon, both of whom were identified as Communists. "When He Comes Home" was to be written by Paul Trivers. Trivers has also been identified as a Communist. "So Far So Good" was being written by Oscar Saul, also identified as a Communist. "World Peace Through World Trade" was to be written by Edward Eliscu, also identified as a Communist. All of the above individuals referred to as Communists have their Communist affiliations set out in Section I of this memorandum.

According to Informan[redacted] during the month of January, 1945, information was received that the Hollywood Writers Mobilization, through its connection with the Office of War Information, had become a part of what was officially called the War Activities Committee, Hollywood Division. Other Organizations officially affiliated with the Committee were the Screen Writers' Guild, Screen Directors' Guild, Screen Actors' Guild, and other similar type groups.

According to Informant[redacted] in May of 1945, John Howard Lawson, one of the leading Communists in the motion picture industry, was appointed by the

Hollywood Writers Mobilization to act as its representative as an observer at the United Nations Conference.

Confidential Informant [redacted] of the Los Angeles Office stated that during the spring of 1945 the work of the Hollywood Writers Mobilization in connection with the Office of War Information, Overseas Bureau, went into high gear as a result of a series of conferences between Robert Riskin, Chief of the Bureau for OWI, and the Hollywood Writers Mobilization, Editorial Committee on Overseas Films. It should be pointed out that seven out of the fourteen members of the Editorial Committee were identified as Communists, including John Howard Lawson, Melvyn Levy, Richard Collins, Waldo Salt, Leonardo Bercovici, Arthur Birnkrant, and Sidney Buchman. The Communist affiliations of these individuals are set out in Section I of this memorandum.

Confidential Informant [redacted] related that beginning on May 21, 1945, the Hollywood Writers Mobilization was to produce a series of radio programs over the Blue Network dealing with problems of the returning soldiers. The Committee producing this has been described as one strongly under the influence of known Communists such as Louis Solomon.

Confidential Informant [redacted] related that the Hollywood Writers Mobilization has been active in supporting and participating in the activities of the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions, a Communist infiltrated and influenced organization. It also produced a quarterly magazine known as the "Hollywood Quarterly" in cooperation with the University of California at Los Angeles. Included as one of the editors of this publication was John Howard Lawson, one of the Communist Party leaders in the film industry. [redacted] related that other known Communists and Communist sympathizers were also affiliated with this publication in a lesser capacity.

Informant [redacted] related that in addition, this organization has shown Russian propaganda motion pictures at the Gordon Theatre in Los Angeles as well as at other independent theatres in the Los Angeles and Hollywood area. Other known Communist front groups have also participated in this type of activity.

Following the elimination of the Office of War Information as a Government agency, the Hollywood Writers Mobilization devoted its activities to the propaganda field through radio and publications. The official newspaper of the American Newspaper Guild in June of 1946 reflected that the Hollywood Writers Mobilization had rendered numerous war services, among which were the following:

Documentary and short subject films	- 210
Radio scripts	- 1069
War activity feature stories	- 125

Confidential Informant [redacted] related that this Communist controlled organization had narrowed its activities considerably, confining its functions

primarily to the radio field.

A letterhead of the Hollywood Writers Mobilization dated January 8, 1947, reflected that there were 71 persons listed as members of the executive council of the organization as of that date. Twelve persons on the executive council have records of Communist membership and 5 of the members of the editorial board have also been identified as Communists. The following individuals are members of the editorial board who have been identified as Communists in Section I of this memorandum:

Ring Lardner, Jr.
Asa Bordages
Gordon Kahn
Bill Blowitz

In addition Evelyn Humphreys has been identified as a member of the Communist Political Association on January 16, 1945, through a very reliable but extremely delicate source of information. The individuals whose names appear on the executive council of this organization that have been identified as Communists are as follows:

Sam Moore	Second Vice Chairman	Radio writer
Abraham L. Polonsky	Secretary	Writer
Pauline Lauber Finn		Secretarial work
Bill Blowitz		
Richard Collins		Screen writer
Jay Gorney		Screen writer
John Howard Lawson		Screen writer
Leon Meadow		Screen writer
William E. Oliver	a President, Los Angeles Newspaper Guild	
Robert Rossen		Writer and Director
Bernard Vorhaus		Writer
John Weber		Writer

Of the above listed individuals, Moore, Polonsky, Blowitz, Collins, Gorney, Lawson and Rossen have been identified in Section I as Communists. The Communist connections of the remaining individuals are set out hereinafter.

Pauline Lauber Finn

Finn was identified through a very reliable but extremely delicate source as a member of the Communist Party and/or member of the Communist Political Association on June 30, 1944, August 31, 1944, January 16, 1945, and February 25, 1945. Through this same source in June of 1944 she was identified as educational director of Branch D of the Northwest Section of the Los Angeles County Communist Political Association.

Leon Meadow

Leon Meadow, a screen writer, was identified as of July 13, 1945, as a former member of Branch 3, Section C of the Communist Party of New York City and on December 7, 1944, transferred to "Karen's Group" in Hollywood. This information was obtained from [redacted] an informant of the Los Angeles Office who obtained [redacted] from the Los Angeles County Communist Party Headquarters.

William E. Oliver

Oliver was identified through an extemely confidential but very delicate source on March 8, 1944 as a member of the East Hollywood Communist Club. As of November 8, 1944, Oliver was reported to be the drama editor and critic of the "Los Angeles Herald Express."

Bernard Vorhaus

Bernard Vorhaus was identified through a very highly confidential but extremely delicate source on August 31, 1944, as having been a member of the Northwest Section of the Communist Party of Los Angeles County on special leave prior to 1943.

John Weber

John Weber, a screen writer, was identified in 1943 as a member of the Communist Party through an extremely confidential and most delicate source of information. He is a former president of the Screen Readers Guild and at present is in charge of the writers department of the William Morris Booking Agency in Hollywood. Through an extremely confidential but most delicate source of information, it was ascertained that during the summer of 1946 his wife acted as organizational secretary of the Cultural Section of the Los Angeles County Communist Party.

A. The Writers Congress held at the University of Southern California at Los Angeles, November 1-3, 1943

The report of the Joint Fact Finding Committee of the 56th California Legislature, 1945, reflects that in August of 1943, under the auspices of the University of California and the Hollywood Writers Mobilization, a letter signed by Marc Connelly and Ralph Freud as Co-Chairman of the Congress Committee, announced the Writers Congress to be held at Royce Hall, University of Southern California at Los Angeles from October 1-3, 1943.

Confidential Informant [redacted] of the Los Angeles Office advised that while this Congress was not called the Fifth Writers Congress, it should have been called this due to the fact that many of the same individuals who were in charge of directing the activities of the First, Second, Third and Fourth Writers Congresses were also in charge of directing the affairs

of this one.

The report of the Joint Fact Finding Committee of the 56th California Legislature, 1945, reflects that a superficial investigation of this Congress disclosed its Communist inspiration and guidance. The report reflected that many of the names included in the Congress and the advisory committee were "innocents", clearly unaware of the Communist interests and purposes of this Congress.

Confidential Informant [redacted] of the Los Angeles Office reported on January 5, 1945, that this Congress was attended by approximately 3000 writers and operated through panel forums and seminars. He stated that the proceedings of the Congress were published by the University of Southern California Press in 1944. He related that immediately following the Congress, a Writers Congress continuations committee of 41 members was set up to handle the work of the Congress. [redacted] related that 12 members of the continuations committee held membership in the Northwest Section of the Communist Party of Los Angeles County. They are as follows:

Bill Blowitz
Sidney Buchman
Abram S. Burrows
Richard Collins
John Howard Lawson
Melvin Levy
Josef Mischel
Sam Moore
Meta Reis
Robert Rossen
Victor Shapiro
Louis Solomon

The Communist affiliations of these individuals are set out in Section I of this memorandum, with the exception of Reis and Shapiro.

[redacted] of the University of Southern California Press advised Agents of the Los Angeles Office, who interviewed her [redacted] on July 22, 1947, that the Hollywood Writers Mobilization had ceased to exist. [redacted] advised that the Hollywood Quarterly which was published by the University of California Press, and the Hollywood Quarterly Associates would continue to be published by the Hollywood Quarterly Association, which organization had taken over the affairs of the Hollywood Writers Mobilization.

Hollywood Community Radio

Confidential Informant [redacted] has advised that the Hollywood Community Radio group is composed of a number of individuals who are known Communists and

Communist sympathizers, many of whom were active members of the Hollywood Writers Mobilization. Among the known Communists on the Board of Directors of this organization are: Hy Kraft, screen writer and Abraham L. Polonsky, screen writer. The Communist affiliations of these individuals are set out in Section I of this memorandum.

Informant [redacted] has related that this group is endeavoring to obtain a license for a radio station in the vicinity of Los Angeles. According to Confidential Informant [redacted] if this permit is granted and the radio station set up, it will be run and operated by the Hollywood Writers Mobilization and will be an outlet for the Communist propaganda disseminated by this group.

The Federal Communications Commission is conducting hearings relative to the establishment of this radio station. As you will recall, the Communist connections of the individuals affiliated with this group have been furnished to the Federal Communications Commission by this Bureau.

People's Educational Center, also known as The Los Angeles Educational Association, Inc.

The People's Educational Center was first formed at a meeting on December 19, 1943. Confidential Informant [redacted] of the Los Angeles Office who was a plant informant, made available a copy of a mimeographed letter written to the students of the Los Angeles Workers School, an organ of the Communist Party on November 29, 1943, advising that the Workers School had been an active participant in the formation of the People's Educational Center and had attempted to aid its organization and growth. This letter urged students of the workers School to support the People's Educational Center.

From [redacted] it was ascertained that an executive committee meeting was held on January 3, 1944, at which Max Silver, then organizational secretary, brought up the question of the People's Educational Center and stated that the Workers School had decided to cooperate officially with the People's Educational Center and that eventually the Workers School would be closed entirely. Subsequently the Workers School was discontinued by the Communist Party.

The People's Educational Center was incorporated under the laws of the State of California under the name of the Los Angeles Educational Association, Inc., wherein it was described as a non-profit educational club organized for the purpose of realizing through study and education the ideals of democracy and aid, through education, in the accomplishment of an enlightened and harmonious community.

Through Confidential Informant [redacted] Communist Party Headquarters in Los Angeles, it was ascertained that a meeting of the board of directors of this organization was held on January 25, 1947, at which time Mr. Sidney Davison, director of the school, announced that

during the school year of 1946, enrollment had increased 60 per cent and that in the fall term of 1946, there were enrolled 553 individuals who took 635 classes. A total of 1808 individuals took 2058 classes during the war. The school as of that time was self-supporting and all debts had been paid off.

The school's catalogue for the summer of 1947 reflects that there are no formal entrance requirements for attendance at this school. The regular fee for a course is $6.00 except for certain designated courses. There are set forth hereinafter the members of the board of trustees and teaching staff of the People's Educational Center as reflected in their 1947 catalogue:

Board of Trustees

Dr. Leo Bigelman, President. Through a highly confidential but most delicate source on January 16, 1945, it was ascertained that Bigelman was a Communist. Bigelman is a medical doctor by profession practicing medicine in Hollywood. He is described as a teacher and lecturer on social, economic and political question.

Helmer Bergman, Vice President. Bergman, who is a member of the International Brotherhood of Electrical Workers, Local 40, AFL, is teaching the course known as "Trade Union Principles and Practices." Bergman's Communist affiliations are set out in Section I of this memorandum.

Maurice Howard, Secretary-Treasurer. Howard, who is the business agent of the Screen Cartoonists Guild is teaching a course known as "History of the American Labor Movement." On February 26, 1945, it was ascertained through a very reliable but most delicate source that Howard was a Communist.

Sidney Davison, Director. Davison, the director, teaches a course at the school known as "Review of the Week." He has been identified through a highly confidential but most delicate source as a current member of the Communist Party in Los Angeles, as well as by [redacted] a paid informant of the Los Angeles Office who is at present [redacted] Communist Party.

Dr. Jack Agins. Agins is a medical doctor practicing in Hollywood. He has not been definitely identified as a member of the Communist Party. However, his wife, Minna, was identified as a current member of the Communist Party through a most reliable but very delicate source on May 25, 1947.

George Beller. Beller, who is an accountant and an auditor, has been identified through a most reliable but very delicate source on May 25, 1947, as a current member of the Communist Party.

Dorothy Connelly. Through this same source Dorothy Connelly has been identified as a member of the Wilshire-Fairfax Club, 10th Congressional District Communist Party, Los Angeles County.

Leo Gallagher. In 1938, Gallagher was a candidate for the office of Secretary of State in California on the Communist Party ticket. He is an attorney associated with the law firm of Katz, Gallagher, and Margolis, which law firm handles the legal business of the Communist Party in Los Angeles.

Sanford Goldner. Goldner has been identified by [redacted] a paid confidential informant of the Los Angeles Office who [redacted] functionary of the Communist Party, [redacted] as a member of the Communist Party. He is currently research director in charge of the Los Angeles Office - CIO and also teaching a course at the school known as "Current Problems of Jewish Life."

Sondra Gorney. Sondra Gorney writes movie reviews for the "Daily People's World", a west coast Communist newspaper and is the wife of movie script writer, Jay Gorney. The Communist affiliations of both Sondra and Jay Gorney are set out in Section I of this memorandum.

Willis J. Hill. Hill is the president and general representative of the Carpenters Union, Local 634. He has not been identified as a member of the Communist Party.

Robert Lees. Lees has been actively writing in the motion picture industry for the past 12 years, having been identified with the Paramount Studios. On January 16, 1945, a very reliable but most delicate source identified Lees as a Communist.

Frances Millington. Millington has not been identified as a member of the Communist Party.

Carleton Moss. Carleton Moss is a negro screen writer who has not been identified as a Communist Party member. Moss is teaching a course at the school known as "The Negro in World Affairs."

Herbert Sorrell. Sorrell's Communist Party membership is set out in Section I of this memorandum. There is no information indicating that he is currently a member of the Communist Party.

Frank Tuttle. Tuttle, a motion picture director and writer, is at present teaching a course known as "Motion Picture Direction." His Communist Party affiliations are set out in Section I of this memorandum.

Celia Willby. Willby in 1945 was an organizer for the United Office and Professional Workers of America, CIO, Local 9 and Local 178 in Los Angeles. [redacted] has identified Willby on September 7, 1944, as a Communist in Hollywood.

Staff

Lillian Ripps, Secretary. Ripps was identified through a very reliable but most delicate source as a Communist on January 16, 1945. She was also identified by this source as a current member of the Communist Party in the Community Subsection in Hollywood, California. This information was verified by Informant [redacted] who is a member of the Communist Party in Los Angeles. He stated that during 1946, Ripps was a member of the chairman's council Community Subsection, Hollywood Section, Communist Party.

Yvonne Shepherd, Registrar. On February 11, 1947, a very reliable but most delicate source produced information indicating that Shepherd, a negress, had been recruited into the Communist Party by Pettis Perry. Informant [redacted] also identified Shepherd as a member of the Communist Party.

Teaching Staff

Other members of the faculty included the following:

Minna Aging is the Coordinator for the course, "Current Problems of Jewish Life." She has been identified as a current member of the Communist Party in Hollywood by a most reliable and delicate source on May 25, 1947.

Alvah Bessie teaches a course on, "How to read a Book." She is a novelist, screen writer and critic. Her Communist affiliations are set out in Section I of this memorandum.

Herbert Biberman teaches a course at the school in "Motion Picture Directing." He is employed in the motion picture industry as a director, writer and associate producer. His Communist Party affiliations are set out in Section I of this memorandum.

William Blowitz teaches a course in the school on "Publicity and Public Relations." Blowitz who is a Communist has been referred to in Section I where his Communist affiliations are set out.

Morris Browda teaches a course on "How to Listen to Music." Browda who is a Communist, is described in Section I where his Communist Party affiliations are set out.

Bonnie Claire teaches a course on "Political Organization, its Principles and Practices." Claire has been identified by a most reliable but very delicate source on January 16, 1945, as a Communist.

Edward I. Dmytryk teaches a course in school on "Production Preparation." He is a director and producer in the motion picture industry, currently working for RKO Studios. Dmytryk who has been identified as a Communist, is discussed

in Section I where his Communist Party affiliations are set out.

Guy Endore is an author and screen writer. He teaches a course in the school on "The Modern Novel." Endore's Communist affiliations are set out in Section I of this memorandum.

Leonard Fels who has been identified through a highly reliable but very delicate source as a current member of the Communist Party, teaches a course on "Political Economy II." He has been identified as a former member of the executive board, Local 6, International Longshoremen's and Warehousemen's Union from 1942 to 1945. He was also a member of Local 302, International Brotherhood of Electrical Workers.

Carl Foreman on August 1, 1944, was identified through a reliable but most delicate source as a member of the Communist Party in Hollywood. Foreman at present teaches a course on "Screen Writing II."

George Glass was identified as a Communist on January 16, 1945 and February 26, 1945 by a most reliable but very delicate source of information. He at present teaches "Publicity and Public Relations."

Gordon Kahn has been employed in the motion picture industry as a screen writer and also as a feature writer for the "Atlantic Monthly." He is at present teaching a course in "Screen Writing III." On January 16, 1945 and on February 26, 1945, Kahn was identified as a Communist by a very reliable but most delicate source of information.

Murray Korngold teaches a course in the school on "The Science of Society. He is a labor journalist who has been active in the Liberal Theater Movement. He formerly wrote articles for "Stars and Stripes." He has been identified through a most reliable but very delicate source as a current member of the Communist Party in Los Angeles.

Katherine McTernan teaches a course in "Three Economic Doctrines — Malthus, Marx and Hanson." She formerly was a teaching assistant in the Department of Economics at the University of Southern California and also taught economics at the California Labor School in San Francisco. She has been identified through a most reliable but very delicate source as a current member of the Communist Party in Los Angeles.

Arnold Mesches is a free lance advertising artist and studio sketch artist. He teaches a course in "Drawing and Painting I." His Communist affiliation are set out in Section I of this memorandum.

Allan Metcalf teaches a course in "Political Organization, Its Principles and Practices." He is a former director of the Southern California Committee to Win the Peace, a Communist influenced group. Metcalf was identified by Infor-

[redacted] of the Los Angeles Office, as a Communist functionary in Los Angeles at the present time and as a current member of the Communist Party.

Abraham Olken teaches a course on "Current Problems of Jewish Life." He is manager of the Los Angeles "Morning Freiheit" Association. He has been identified through Confidential Informants [redacted] and [redacted] who are active members of the Hollywood Section of the Communist Party, as a member of the Communist Party. In addition he was also identified as a Communist and a current member of the Communist Party in Los Angeles through a most reliable but delicate source of information.

Sylvan Pasternak teaches a course in "Public Speaking and Parliamentary Law." He was formerly the business agent of Local 1421, United Electrical, Radio and Machine Workers of America, CIO. Although he has not been identified as a member of the Communist Party, his wife Eleanor Pasternak has been identified as a current member of the Communist Party through a most reliable but very delicate source of information.

Paquerette Pathe teaches a course in "Ceramics, Beginning and Intermediate." She is a dancing teacher and dancer who established her own ceramics studio in Hollywood, about two years ago. Her Communist Party affiliations are set out in Section I of this memorandum which identify her as a current member of the Communist Party in Los Angeles.

Margaret Roma who is running her own Theater Workshop in Hollywood, teaches a course in "The Theatre and Its History." She has been identified as a member of the Communist Party and her Communist connections are set out in Section I of this memorandum.

John Sanford who is the author of several novels, teaches a course on "The Modern Novel." Sanford who is a Communist has been referred to in Section I of this memorandum, where his Communist connections are set out.

Ruth Marrow Slade is a former editor of the Southern California Labor Herald. She was formerly publicity director for the Russian War Relief and most recently has held the position of executive secretary of the Civil Rights Congress. Slade has been identified as a Communist by Confidential Informan[redacted] of the Los Angeles Office who was a former executive in the Party in the Los Angeles area. [redacted]

Hal Smith was formerly a director of the Federal Theater Project in New York and worked for the San Francisco Union, as well as the Workers Laboratory Theaters. Smith who is a screen writer teaches a course in "Screen Writing I." Smith who has been identified as a Communist is referred to in Section I of this memorandum where his Communist Party affiliations are set out.

Lory Titelman is a former director of the Child Care Nursery School at Santa Monica, who teaches the Pre-School Age Child. She has been identified through a highly confidential but very delicate source, as a Communist.

Lloyd Van Dyke is a past president of Local 1421, United Electrical, Radio and Machine Workers of America, CIO. He teaches a course at the school entitled "Trade Union Principles and Practices." In May of 1946, Van Dyke was identified as a member of the Communist Party by Confidential Informants [redacted] and [redacted] who are functionaries of the Communist Party in the Los Angeles area.

During the summer term of 1947 between 65 and 75 instructors and guest speakers participated in the summer session of the People's Educational Center. Of these, the above described individuals as noted have been identified as Communists. According to Informant [redacted] the People's Educational Center is regarded by the Communist Party and the Hollywood Section thereof as a Communist School and at each term the Communist Party members in the Hollywood Section are urged to attend this school to aid in the development in their particular field, as well as political development. There are Winter, Spring, Summer and Fall terms at the School. The faculty of these schools vary each term, according to available personnel.

Lincoln Community Book Center, also known as Lincoln Book Shop

The records of the Los Angeles County Clerk's Office in Los Angeles, California, reflect that on July 16, 1943, Eugene Reed, Hollywood, California, had the name of The Lincoln Book Shop filed as a fictitious business name. Reed indicated that he intended to operate the business alone. The August 7, 1943 issue of the "Daily People's World," west coast Communist newspaper contained a feature article revealing that the Lincoln Book Shop would open at 1721 North Highland Avenue, on August 8, 1943. The shop was to be operated by Jack and Jessie Reed. Through a most reliable and very delicate source on August 31, 1944, it was ascertained that Eugene Reed was a Communist and a member of the Communist Political Association in Los Angeles.

Information was obtained through this same source on January 15, 1945, that Eugene John Reed and Jessica Reed were members of the Communist Political Association in the Northwest Section thereof. The report of the Joint Fact Finding Committee of the California Legislature on Un-American Activities for 1947 reflects that in September 1943, the Lincoln Book Shop had been designated by the Los Angeles County Communist Party for the sale of Communist literature to the clubs of the Communist area located in the Hollywood area.

The records of the County Clerk's Office in Los Angeles reflect that on March 5, 1945 the Articles of Incorporation of a group known as the Lincoln Community Book Center, a non-profit, non-stock membership group were filed with the

Secretary of State in California. The purpose and object of the group was to educate the people of Hollywood. The persons executing the Articles of Incorporati included:

Samuel Freeman of 1962 Glencoe Way, Hollywood, California. Freeman was identified as a Communist on February 7, 1944 through information obtained from [redacted] who furnished information [redacted] on the Communist Party in Hollywood.

Elizabeth Glenn of 1604½ North Harvard, Los Angeles. Elizabeth Glenn has been reported by Confidential Informant [redacted] Communist Party, as the present financial director of the Los Angeles County Communist Party.

Emily Gordon who resides at 1056½ North Oxford, Los Angeles, California. Gordon was identified as the County literature director of the Communist Party and the Communist Political Association in 1944 and part of 1945, by Confidential Informant [redacted] This same informant revealed that in August of 1945, Gordon was nominated for the State Committee of the Communist Party but was not elected inasmuch as other leading comrades criticized her for being bureaucratic. Through the information obtained from [redacted] a paid reliable informant of the Los Angeles Office who furnishe[redacted] Communist Party in Los Angeles, it was ascertained that on April 21, 1947, Gordon had been dropped from the membership because of a "right opportunist disagreement".

During June 1946, Confidential Informant [redacted] the Los Angeles Office advised that the officers now serving on behalf of the Lincoln Community Book Center were John Howard Lawson, President; Waldo Salt, Vice President and Miriam Logan, secretary. The Communist background of both Lawson and Salt, who are screen writers in Hollywood has been set out in Section I of this memorandum. Miriam Logan, the secretary, was identified as a member of the Communist Party at San Pedro, California from June 1944 until December of 1946 by [redacted] a member of the Communist Party who is an informant of the Los Angeles Office.

Confidential Informan[redacted] of the Los Angeles Office, who is a functionary of the Communist Party in that area, advised that from 1945 through April 1947, the Lincoln Book Shop was the outlet of Marxist and Communist literature in Hollywood, California and that all clubs of the Hollywood Section Communist Party purchased literature at that store.

This same informant advised on May 1, 1945, that this book center was closed because of its poor financial condition. He stated that as of July 1947, the Communist Party does not maintain a book shop in the Hollywood area indicating that the Communist subsections in the Hollywood area presently obtain their literature from the home of Clarence L. Ricklefs, 984 Palm Avenue, Los Angeles.

Micklefs is literature director for the Community Subsection, Hollywood Section of the Communist Party.

The Motion Picture Democratic Committee

The "Studio Call" official organ of the Conference of Motion Picture Arts and Crafts, for June 30, 1938, stated that the Democratic Committee was a progressive political organization which should have the support of every employee of the motion picture industry. A full page advertisement appearing in this paper gave the aims of the Motion Picture Democratic Committee as follows:

1. To support and extend the New Deal nationally; to bring a new deal to California.

2. To remove from office all those officials who have made the government of California a government by the corporations.

3. To effect and maintain complete political freedom within the motion picture industry.

4. To aid in uniting all progressive forces within the Democratic Party, convinced that a liberal victory can be achieved at this time only by working within the Democratic Party.

5. To cooperate with all groups and persons who are working to re-establish democracy in the State, and oppose all movements which tend to split the progressive forces in California.

6. To support those candidates who on the basis of their records are best qualified to forward these aims.

Eugene Lyons on page 289 of his book, "The Red Decade" stated: "The Motion Picture Democratic Committee, a front for Stalinist fund raising, had no trouble rounding up seventeen hundred members." Rene M. Vale, an admitted Communist, in 1940 made a sworn statement in which she stated that perhaps the most bazaar flourish given to the Olsen for Governor campaign was provided by the fresh ideas and naive politics of the Motion Picture Democratic Committee, called by those who still ventured to express their dislike of "Hollywood-itis." The Motion Picture Democratic Committee was conceived and delivered by the Los Angeles County Political Commission of the Communist Party in the spring of 1938, in the home of Al Lane, 3989 Denker Avenue.

Confidential Informant [redacted] of the Los Angeles Office, referred to the August 1935 speech of George Dimitrov, head of the Communist International, as the famous "Trojan Horse" speech. Announcing the united front program of the Communist Party, he stated that as a part of this program the period

known as the "popular front" was brought about with the August 23, 1939 signing of the Hitler-Stalin Pact. He related that many of these fronts which were formed during this period were established to influence and support the foreign policy of the Soviet Union. He referred to the "collective security" proposal and that the Communists everywhere were instructed to drop all revolutionary ideas and pose as liberals taking part in all established government affairs. He stated that in the United States they were instructed for voting purposes, to support the candidates of the Democratic Party. He related that they were to assume a "liberal" position and work to get themselves into any positions in political circles where they could use their positions and influence to create and gain support for the policies of the Soviet Union. [redacted] related that in following this line and this policy, the Communists in the Hollywood motion picture industry set up the Motion Picture Democratic Committee. He related that during the year 1938, this organization was going full force and was a very influential group in California and particularly in the Hollywood area. However with the signing of the Hitler-Stalin Pact, he stated that the Hollywood Motion Picture Democratic Committee changed its line shortly thereafter, at which time it began calling the President a "war monger" and that he was dragging the United States into the "imperialistic" war.

Early in 1940, according to Informant [redacted] the Motion Picture Democratic Committee was working in cooperation with the American peace crusades and sponsored peace meetings throughout Southern California. He stated that the organization issued a "newsletter" dated March 26, 1940, calling attention to a "knock-out script" written by Michael Blankfort, Jerome Chodorov, Joseph Fields, Paul Trivers, Carl Dreher, Cyril Kramer and okayed by the Hollywood Peace Council. This was to be presented at a rally at the Olympic Stadium on April 6, 1940 under the banner, "America Declares Peace."

According to [redacted] this was the last meeting at which the Motion Picture Democratic Committee actively participated. In the publication "Red Fascism" compiled by Jack Tenney, California State Senator and Chairman of the California Joint Fact Finding Committee of the 56th California Legislature, information is set out that the following persons were officers of the Motion Picture Democratic Committee in 1939 and 1940. The official stationery of this organization also reflects the same data.

Philip Dunne	Chairman	Screen writer
Melvyn Douglas	First Vice-Chairman	Screen actor
Miriam Hopkins	Second Vice-Chairman	Screen actress
John Ford	Third Vice-Chairman	Motion picture director
Maurice Murphy	Secretary	Writer
Gordon Rigby	Treasurer	Writer
Herbert K. Sorrell	Executive Board Member	Labor official
Harold Buchman	Executive Board Member	Screen writer
Al Caya	Executive Board Member	Teamster Union
John Cromwell	Executive Board Member	Actor and director

Norval Crutcher	Executive Board Member	Secretary of Technicians Guild No. 683
John Gree	Executive Board Member	Labor leader
Edward Mussa	Executive Board Member	Labor leader, Set Directors Guild
Irving Pichel	Executive Board Member	Screen director
Gloria Stuart	Executive Board Member	Screen actress
Frank Tuttle	Executive Board Member	Screen writer and director

Maurice Murphy, Harold Buchman, Herbet K. Sorrell, Norval Crutcher, and Frank Tuttle have been identified as being affiliated with the Communist Party either past or present and their Communist connections are set out in Section I of this memorandum.

Philip Dunne

Philip Dunne, as reported in an affidavit given by Rene Vale, a former member of the Communist Party before the Assembly Fact Finding Committee on Un-American Activities in California, on November 9, 1942, was a screen writer and representative of the Motion Picture Democratic Committee, as well as a member of the Los Angeles County Political Commission of the Communist Party.

Maurice Thomas Murphy

Murphy, according to [redacted] California, was an actor for 19 years. He has been treated for epilepsy since 1935. Through a most reliable but very delicate source, Murphy was identified on May 19, 1947, as a member of the Northwest Section of the Hollywood Section of the Los Angeles County Communist Party.

Gordon Rigby

The Hollywood trade magazine "Variety" for September 12, 1945, reflected that Lieutenant Colonel Gordon Rigby retired from the Army after 4 years of service with the Signal Corp. The "Variety" also reflected that he was a veteran of World War I and an ex Hollywood writer and director at Columbia Studios. According to a most reliable but very delicate source Gordon Rigby, on August 31, 1944, was a member of the Communist Political Association, Northwest Section, Los Angeles, California, who had been on special leave from the Communist Party since before December of 1942.

Hollywood Democratic Committee

The Hollywood Democratic Committee, according to Confidential Informant [redacted] was set up in January 1943. The aims and purposes of this organization were shown by a circular issued at the time of the organization meeting held on Jan-

uary 14, 1943. They were as follows:

1. To support national, state and local legislation essential to victory in war.

2. To clarify political issues in relation to the war effort, and to promote discussion and education for this purpose.

3. To support candidates who are best fitted to serve a nation at war and who seek office on a "win-the-war" platform.

4. To cooperate with other organizations in Los Angeles and throughout the state and nation, whose aims are similar to our own.

Confidential Informant [redacted] in referring to this new organization, stated that for all intents and purposes it was nothing but the revival of the Motion Picture Democratic Committee previously discussed in this section of this memorandum. According to [redacted] the activities of the Hollywood Democratic Committee during the time of its existence coincided with the line of the Communist Political Association, which was "collaboration with capitalism" because of the needs of the Soviet Union for assistance. On September 25, 1943, Informant [redacted] related that the activities of this organization were confined largely to the open political field, such as putting pressure on law makers, local and national, and to have legislation passed which was either sponsored or supported by the Communist element in the United States, particularly in the Hollywood area. He stated that this pressure was exerted in two ways, (1) by forming delegations to visit law makers in an attempt to intimidate them, and (2) by a campaign of written propaganda circulated among labor unions and other organizations and the setting up of "committees of correspondence," the purpose of which was to flood the Congress with letters demanding the passage of measures which fell in line with the program of the Communist Party at that time.

On July 26, 1944, letterheads and literature issued by the Hollywood Democratic Committee reflected the following persons were elected officers for the coming year.

Marc Connelly	Chairman
John Cromwell	Vice Chairman
Gene Kelly	Vice Chairman
E. Y. Harburg	Vice Chairman
Norval D. Crutcher	Secretary
Albert Dekker	Treasurer

This same literature reflected that the organization had an executive board of 88 members. Of this number 22 have been identified as Communists through information obtained by the Los Angeles Office, through a most reliable but very

delicate source. Of the 22 known Communists, the following individuals whose Communist Party affiliations are set out in Section I of this memorandum, have been identified with the motion picture industry.

Margaret Bennett Wills	Mrs. Nora Hellgren
Herbert Biberman	Rex Ingram
Henry Blankfort	Donald Key King
Sidney Robert Buchman	John Howard Lawson
Norval Dixon Crutcher	Barbara Alexander Myers
Edward Dmytryk	Samuel Badisch Ornitz
Edward McCreary Gilbert	Mortimer William Pomerance
Donald Alexander Gordon	Herbert K. Sorrell
Louis Harris	

In addition to the above listed Communists it was also known that such prominent Communist Party figures in the motion picture industry as Frank Tuttle, motion picture director, were also active in this group. It has also been reported by Confidential Informant [redacted] that John Garfield, the pro-Communist actor, was associated with this group. Garfield has been identified by [redacted] as a member of the Communist Party. Garfield also, according to Informant [redacted] has been affiliated with the Young Communist League, the Hollywood Anti-Nazi League both of which were Communist front groups.

During 1944 the Hollywood Democratic Committee grew to be one of the most important political groups in Southern California, according to Confidential Informant [redacted] He reported that this was primarily due to its connection with the motion picture industry and the prestige derived therefrom.

This organization continued its political activities in the 1944 elections and announced that it was to become a permanent group, cooperating with and supporting the Political Action Committee and other progressive groups in politics.

On January 25, 1945, the "Daily Worker" carried an article reflecting that 100 Hollywood leaders sent a wire to President Roosevelt, requesting him to terminate the proceedings against Harry Bridges. The article reflected that the action was taken at a dinner sponsored by the Hollywood Democratic Committee. Among the signers of this telegram were Communists and many individuals who have supported the Communist movement in Hollywood. This article reflected that John Howard Lawson, writer; Jack Moss, producer; and Dalton Trumbo, writer, all known Communists in Hollywood, were among the signers of this communication. These individuals identified as Communists above are referred to in Section I, where their Communist affiliations are set out.

On June 6, 1945, in Hollywood, California, a meeting was called by the Hollywood Democratic Committee, at which time the name of this group was changed by unanimous decision to the Hollywood Independent Citizens Committee of the Arts,

Sciences and Professions.

Hollywood Independent Citizens Committee of the Arts, Sciences and Professions

The Independent Citizens Committee of the Arts, Sciences and Professions, a now defunct organization, was formed under the influence of Communists and Communist sympathizers and was supported throughout its existence by the Communists and the Communist press. Benjamin J. Davis, Jr., a member of the National Committee of the Communist Party, on August 11, 1945, read recommendations to the New York State Convention of the Communist Party of those individuals who had been nominated for the New York State Committee. Concerning Lionel Berman, Davis stated, "Comrade Berman, a Communist Party functionary, is Jewish and a member of the old State Committee.....I would say, (he) is the head of the Cultural Section of the Party.....It seems to me that in his work in the past, particularly in the elections when he was one of those instrumental in setting up the Independent Citizens Committee of Arts, Sciences and Professions, he has demonstrated a very excellent capacity for organization of a very excellent political character." This information was obtained through [redacted] State Convention.

[redacted] advised on April 4, 1946, that the organization of the Independent Citizens Committee of the Arts, Sciences and Professions by the Communist Party was directed and planned [redacted] in 1944, by Lionel Berman of the Communist Party Cultural Section, and Joseph Field of the Workers Library Publishing Company. He also advised that this organization was a Communist controlled group in spite of the fact that the majority of the membership was not Communist and a minority of the Communists were directing it.

With regard to the Hollywood Chapter of the Independent Citizens Committee of the Arts, Sciences and Professions, Confidential Informant [redacted] of the Los Angeles Office, related that a meeting was called of the members of the Hollywood Democratic Committee at the American Legion Hall in Hollywood on June 6, 1945. He stated that at this meeting approximately 360 individuals were in attendance all believed to be members of the Hollywood Democratic Committee.

W. Emmett Lavery, President of the Screen Writers Guild, concerning whom information is set out under the Screen Writers Guild in this memorandum, was chairman of the meeting. He related that Herman Shumlin a motion picture producer, who has been affiliated with a long line of Communist organizations was present and proposed that the new organization which was known as the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions affiliate with the National organization called the Independent Citizens Committee of the Arts, Sciences and Professions. According to [redacted] John Howard Lawson led the Communist elements in this meeting. He stated that the ballot which had been previously selected was voted on as a mere formality and many of the members of the executive committee of the Hollywood Democratic Committee were elected and continued as members of the executive committee of the Independent Citizens Committee of the Arts, Sciences and Professions.

Confidential Informant [redacted] stated, with regard to this change in name and apparent change in complexion of the organization, that it was due to the fact that the Communist Party line had changed. He stated that from June 1945 until February 11, 1947, the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions had followed those of the Communist Party in the economic and political fields. He related that during the existence of this organization, it was the principal pressure group using the prestige and influence of the Hollywood motion picture industry to support legislation endorsed by the Communist Party and its sympathizers. A dodger stamped September 11, 1945, which is in the possession of the Los Angeles Office reflected that there were 98 members of the executive council of the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions. Of this number 14 have been identified as Communists through the most reliable but very delicate sources. These individuals are listed below and their Communist connections are set out in Section I of this memorandum.

Sidney Robert Buchman	William Frank Blowitz
Abram S. Burrows	Norval Dixon Crutcher
Louis Harris	Rex Ingram
John Howard Lawson	Sam Moore
Jack Moss	Mortimer William Pomerance
Earl Hawley Robinson	Dalton Trumbo
Frank Wright Tuttle	Margaret Bennett Wills

In December of 1946 Confidential Informant [redacted] reported that the National Headquarters of the Independent Citizens Committee of the Arts, Sciences and Professions was contemplating merging with the National Citizens Political Action Committee with the ultimate object of laying the foundation for a new so-called liberal group in the United States.

In January of 1947 Confidential Informant [redacted] stated that the Hollywood Chapter of this organization was preparing to go out of existence under its present name and emerge as the Hollywood Branch of the new organization which was formed in New York City on December 28 and 29, 1946, called the Progressive Citizens of America. This latter group was formed by the merger of the now defunct Independent Citizens Committee of the Arts, Sciences and Professions and the National Citizens Political Action Committee.

Progressive Citizens of America

According to Confidential Informant [redacted] of the Los Angeles Office, the Southern California Chapter of the Progressive Citizens of America was organized on February 11, 1947. A leaflet which was distributed in the Los Angeles area prior to February 11, 1947, announced that a meeting would be held on that date for the purpose of organizing this organization. The leaflet announced that Jo Davidson, National Chairman of the Progressive Citizens of America would be the principal speaker. For identification purposes it should be pointed out that Jo Davidson has been identified by [redacted] confidential informant of the New York Office, as a Communist.

Confidential Informant [redacted] of the San Diego Office reported that Edward Mosk acted as Chairman of the organizational meeting of the Progressive Citizens of America. Mosk, who outlined the purpose of the meeting introduced Dr. Linus Pauling. Pauling discussed the production of atomic energy and the atomic bomb and its significance to world government. John Cromwell, the retiring Chairman of the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions commented regarding the consolidation of the Independent Citizens Committee of the Arts, Sciences and Professions and the National Citizens Political Action Committee.

Jo Davidson, the National Chairman, then explained the purpose of the new organization. Following Davidson's remarks, Robert A. Kenny, former attorney general of California, was elected chairman of this branch. Vice Chairmen elected were Edward Mosk, Howard Koch, Dr. Linus Pauling, Lena Horne, Senial Ostrow and Gene Kelly, and Mrs. William Dieterle, secretary.

Of the 100 directors elected, the following known Communists, whose Communist Party affiliations are set out in Section I of this memorandum were included:

Sam Albert	Margaret Bennett Wills
Edward Biberman	Henry Blankfort
Abe Burrows	Howard Da Silva
Lou Harris	Sam Moore
John Howard Lawson	Fred Rinaldo
Anne Revere	Adrian Scott
Earl Robinson	Frank Tuttle
Dalton Trumbo	

In addition, the following Communists who are not identified in Section I of this memorandum were also elected to the board of directors:

Dr. Murray Abowitz

Dr. Abowitz, who is presently practicing medicine at 658 South Bonney Brae Avenue, Los Angeles, has been identified by a most highly confidential but delicate source in 1943 as a member of the Medical Branch, Professional Section, Los Angeles Country Communist Party.

Philip M. Connelly

Connelly is a former president of the Los Angeles Newspaper Guild, Confidential Informant [redacted] a paid reliable informant of the Los Angeles Office [redacted] Party in Los Angeles, reported on July 16, 1947 that Connelly was paying $10.00 per month to the Los Angeles County Communist Party as a sustainer fee. [redacted] Connelly pays this fee, $10.00, regularly and other CIO functionaries also pay a regular sum monthly. Connelly is at present secretary-treasurer

of the Los Angeles Industrial Union Council. In addition to this information [redacted] attended a meeting which was attended by some 30 Communist Party members at which Connelly was present. According to [redacted] Connelly identified himself as a Communist and attacked the leaders of the Communist Party at that time.

Charles J. Katz

Katz is an attorney in Los Angeles. He signed the brief of the Los Angeles County Communist Party petition filed before the California Supreme Court in June of 1942 placing the Party on the ballot. John Leach, former Communist Party organizer testified concerning Katz before the grand jury as follows: "I knew Katz as a Communist Party member; he was active in professional study groups, organizing professional study groups in Hollywood for the Communist Party. Katz was in the Communist fraction of the Anti-Nazi League. Katz received membership book from Stanley Lawrence....."

Ben Margolis

Through a highly confidential but most reliable source, it was ascertained that Ben Margolis was a member of the Engels Branch of the Los Angeles County Communist Party during 1946. Margolis was formerly a law partner of Katz, Gallagher and Margolis, a legal firm which represented CIO local unions and Communist Party members.

Loren Miller

Discontinued Informant [redacted] advised that Miller, a negro attorney in Los Angeles, was affiliated in 1937 with the Communist Party, having Communist Party book number 75-393. According to [redacted] Miller's Party name was Laurence Rossmore. Miller has also been identified with the National Lawyers Guild.

George Pepper

Pepper is the executive director of the Arts, Sciences and Professional Council of the Progressive Citizens of America. Through a most reliable but very delicate source of information, Pepper was identified on July 22, 1943 as a member of the Los Angeles County Communist Party. He was also identified on June 30, 1944, through this same source as a member of the Communist Political Association.

According to Confidential Informant [redacted] of the Los Angeles Office, Robert W. Kenny, the chairman of this chapter during the past several years has been affiliated with or active in numerous Communist front organizations.

The program of the Progressive Citizens of America both in California and nationally has closely paralleled that of the Communist Party. This was one

of the first organizations to most vigorously attack the President's proposal for aid to Greece and Turkey, as did the Communist Party. Also this organization joined with the Civil Rights Congress, a national front organization, in protesting against the city authorities of Peoria, Illinois, and Albany, New York, who failed to permit Paul Robeson to speak in the public schools. The national organization is now publishing a monthly paper called the "Progressive Citizens". This paper is being circulated by the California Chapter. The California group is represented on this staff by the following individuals: Herman Shumlin; Norman Corwin, radio commentator; John Cromwell, writer; Lillian Hellman, writer, Gene Kelly, actor; Frederic March, actor; Robert W. Kenny, ex-California State Attorney General; and Paul Robeson singer and actor.

With regard to Herman Shumlin, Informant [redacted] has reported that he was one of the endorsers of the American Peace Mobilization, a Communist front organization, a member of the League of American Writers, and a teacher at the Hollywood Writers School.

Norman Corwin, according to [redacted] was a lecturer at the Hollywood School for Writers and a member of the Independent Citizens Committee of the Arts, Sciences and Professions.

The writer, John Cromwell, has been referred to by Informant [redacted] as having been a member of the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions and also having participated in radio forums sponsored by the Hollywood Democratic Committee in Hollywood on January 5, 1945.

The writer, Lillian Hellman, according to [redacted] has been a member of the League of American Writers, the American Peace Mobilization, the Independent Citizens Committee of the Arts, Sciences and Professions, and connected with the Joint Anti-Fascist Refugee Committee.

Actor Gene Kelly has been identified by [redacted] as having been a member of the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions, and a member of the Progressive Citizens of America.

Actor Frederic March has been referred to by Informant [redacted] as a former member of the Independent Citizens Committee of the Arts, Sciences and Professions. [redacted] has reported that March is a member of the Communist Party.

Former California State Attorney General Robert W. Kenny has been identified as co-chairman of the Progressive Citizens of America. He also, according to [redacted] was affiliated with the National Win the Peace Conference and a member of the Hollywood Independent Citizens Committee of the Arts, Sciences and Professior

Singer Paul Robeson has been identified as having been active in the American Peace Mobilization, the National Win the Peace Conference, and the Council of African Affairs by Informant [redacted]

The above referred to organizations are discussed in this section of the memorandum, with the exception of the Council of African Affairs, a Communist influenced group.

The Progressive Citizens of America on May 9, 1947, issued an ultimatum printed in the "Daily Variety", Hollywood trade publication, protesting the investigations being conducted by the House Committee on Un-American Activities and defending the rights of the Communist Party in the United States.

Confidential Informant [redacted] related that the Progressive Citizens of America held a meeting for Henry A. Wallace in the Gilmore Stadium on the night of May 19, 1947. According to the "Daily People's World," West Coast Communist newspaper on May 21, 1947, 30,000 people were in attendence. According to [redacted] a collection was taken up at this meeting for the support of the PCA and the sum of approximately $86,000 was realized. He stated that a number of Hollywood celebrities including Charles Chaplin, Edward G. Robinson and Paul Henreid were among the large contributors.

According to Informant [redacted] the Progressive Citizens of America established a division in Hollywood on June 13, 1947 at a meeting called by Rose Hobart, screen actress; John Garfield, actor, Paul Draper, actor; and Anne Revere, screen actress. According to [redacted] this unit is to be known as the Hollywood Arts, Sciences and Professions Council of the PCA. Its chairman is John Cromwell, screen director and the group's executive director is George Pepper. The purpose of this Council, according to [redacted] is to participate in all local political affairs, elections and projects which the national PCA group endorses and supports. The Communist affiliations of Garfield, Revere and Pepper have been previously set out as have the affiliations of Cromwell with Communist infiltrated or influenced organizations.

This council published a brochure in early July of 1947 announcing that a conference on the subject of thought control in the United States was to be held at the Beverly Hills Hotel from July 9-13, 1947 under the auspices of the Progressive Citizens of America. This brochure announced that "in recent months an increasing number of incidents have occurred, indicating an unhealthy tendency in our national life--a tendency to prevent freedom of individual expression which had always been the guarantee of our democratic culture. This conference has been called in order to document and examine these incidents separately and as part of a majority tendency. If such a tendency does exist and continues to develop unchallenged, it can lead in only one direction-- biased control of the thought patterns of all the American people."

The opening session of this conference which was attended by Agents of the Los Angeles Office was addressed by John Howard Lawson, leading Communist Screen writer in the motion picture industry whose Communist Party affiliations are set out in Section I of this memorandum, Lawson commenced his remarks by mentioning that various individuals had recently accused Henry Wallace of giving Europe a false impression of America by saying that America is not imperialistic and

has no imperialist aims. In his speech Lawson reviewed the historic struggles of progressive forces and individuals throughout United States history and also pointed out the imperialistic actions in its past and present foreign policy. The keynote speaker of the opening sessions was Norman Corwin, who according to Informant [redacted] is so close to the Party that it would be difficult to say he is not a member and who [redacted] has heard discussed favorably by Communist Party officers on numerous occasions in connection with the Communist Party program of infiltration in the motion picture industry. Corwin in his address condemned the war psychosis being put upon the people today and also condemned the activities of such groups as the House Committee on Un-American Activities, the Tenney Committee, which is the California State Un-American Activities Committee and the Hearst Press.

At the final session of the conference on thought control held on the evening of July 13, 1947, Robert Kenny, an executive of the PCA stated that the organization stands "for nationalization of public utilities, the coal industry, the steel industry and any other industry where nationalization would advance the common good." Kenny stated frequently that free enterprise was not working and that those proponents of this economy should admit this and reach for new solutions to the changing economic problems of our complex system. Prior to the adjournment of the conference, resolutions were adopted including the signing of a letter to the President advising him of the vicious type of thought control existing in the United States and that thought control evidenced a trend toward fascism. The resolution advocated the abolition of the Un-American Activities Committee and the abandonment of the Truman Doctrine. It further called for the discontinuing of the loyalty test recently instituted by the Federal Government.

Through [redacted] it was ascertained that George Pepper and Waldo Salt, who have previously been identified as Communists in Hollywood, had charge of all the arrangements for this thought control conference. In addition the program reflects that the following individuals, who have previously been identified as Communists either in Section I or Section III in connection with the various Communist front organizations active in the Hollywood area, participated actively in this program.

Edward Biberman	Albert Maltz
Philip Stevenson	Dan Jarves
Sam Ornitz	George Sklar
Charles J. Katz	Howard Da Silva
Morris Carnovsky	Anne Revere
Dr. Murray Abowitz	Guy Endore
Melvin Levy	Wilma Shore
Donald Ogden Stewart	Sam Moore
Adrian Scott	Lee Cobb
Gale Sondergaard	

Hollywood Anti-Nazi League

The Hollywood Anti-Nazi League was set up in the motion picture industry

for the purpose of defending America's democratic rights against Nazi influence. The organization had among its original officers such well-known Communists as Herbert Biberman, director, and Gale Sondergaard, actress. The Communist Party affiliations of these individuals are set out in Section I. Following the Hitler-Stalin Pact and the consequent change in the Communist Party line from opposition to Fascism to a program of general isolation, the organization was liquidated.

Hollywood League for Democratic Action

According to Informant [redacted] the Hollywood League for Democratic Action was made up of the same people who were active in the Hollywood Anti-Nazi League although its activities were just the reverse of the Anti-Nazi League because of the change in the Communist Party program. Many of the leading people in this organization were also identified with the Communist Party, such as Dalton Trumbo, Frank Tuttle and John Wexley. The Communist Party affiliations of these individuals are set out in Section I of this memorandum. This organization dropped out of the picture with the coming of the American Peace Mobilization.

The American Peace Mobilization

This organization was a national Communist front group which, in Hollywood, was under the leadership of Herbert Biberman. Other known Communists active in this movement were John Howard Lawson, Dalton Trumbo, Frank Tuttle and Guy Endore. The Communist Party affiliations of these individuals are set out in Section I. Many of the so-called "intellectuals" who had been active in Communist front movements in Hollywood were also active in supporting the American Peace Mobilization. Probably one of the most prominent of these so-called "intellectuals" was Donald Ogden Stewart, a member of the League of American Writers, International Labor Defense, Screen Writers Guild, and the Hollywood Writers Mobilization, according to Confidential Informant [redacted]

The Joint Anti-Fascist Refugee Committee

Informant [redacted] related that from 1937 on, during the period of the Spanish Revolution, numerous Communist front groups were formed in the United States to assist the Communist cause in Spain. Prominent among these groups were the Spanish Refugee Ship Mission, the Medical Bureau to Aid Spanish Democracy, Spanish Refugee Relief Campaign, Friends of the Abraham Lincoln Brigade, Hollywood Committee for Writers in Exile, and the United American Spanish Aid Committee. These groups had found membership and support among the intellectual group in the Hollywood area. The remnants of these groups were consolidated together with the formation of the Joint Anti-Fascist Refugee Committee. This organization, a Communist influenced group, was said to be interested only in those refugees whose political opinions coincided with those who were in control of the Committee.

[redacted] Communist Party Headquarters on January 5, 1944, there was made available an official directive from the

"National Org. Dept." addressed to "Dear Comrades." This directive which was dated April 13, 1943 stated in part:

"The Joint Anti-Fascist Refugee Committee has undertaken the patriotic duty of organizing a mass campaign for the release and rehabilitation of anti-Fascist refugees in North America.....Comrade Browder placed this question as one of paramount concern to America.... We are therefore suggesting that your State Executive Committee discuss how the Y.C.L. can effectively participate in this campaign.....and would also be well if every district made a contribution to work of this committee.....We are sending you under separate cover publicity petitions and post cards....."

From [redacted] it was ascertained on February 16, 1945, that Felix Kusman of the national office of the Joint Anti-Fascist Refugee Committee and Marian Owens of the San Francisco Chapter of the Joint Anti-Fascist Refugee Committee met with Carl Winter, at that time President of the Los Angeles County Communist Political Association, regarding the Joint Anti-Fascist Refugee Committee policy. Carl Winter summarized the decisions made at this meeting as follows:

1. Consolidation of the Los Angeles and Hollywood offices of the Joint Anti-Fascist Refugee Committee should be effected.

2. An executive committee should be established.

3. Closer relations with War Veterans should be effected.

The following officers, past and present of the Los Angeles Branch of the Joint Anti-Fascist Refugee Committee are known Communists:

One Helen Manfield Fischer at present is executive secretary of the Los Angeles Branch of the Joint Anti-Fascist Refugee Committee, having held this position since at least April 7, 1942. Informant [redacted] Communist Party Headquarters in Los Angeles produced data reflecting that Fischer on October 26, 1943, was listed as a guest to be invited to the Los Angeles County Communist Convention held October 30, 31, 1943 in Los Angeles. She was listed as a guest from Branch E (Cartoonists of the Northwest Section of the Los Angeles County Communist Party). This data was further confirmed by information received from a most reliable but very delicate source on November 16, 1943, which reflected that she was a member of the Communist Party.

According to the information obtained from [redacted] who [redacted] Communist Party Headquarters, the Joint Anti-Fascist Refugee Committee since January 5, 1945 has opened the "Spanish Refugee Appeal." The letterheads of this "Spanish Refugee Appeal" of the Joint Anti-Fascist Refugee Committee list among others 14 individuals from the motion picture industry of whom the following are known Communists and their Communist connections are set out in Section I of this memorandum:

Canada Lee
Albert Maltz
Karen Morley

Robert Rossen
Dalton Trumbo

An an example of the fund raising activities of this group, Confidential Informant [redacted] of the Los Angeles Office, who is a Communist Party member, advised on May 19, 1945 that the women's division of the Joint Anti-Fascist Refugee Committee held a Spanish Refugee Appeal luncheon at the Beverly Hills Hotel on May 2, 1945. The sponsors of this luncheon included the following persons identified with the motion picture industry, according to this source:

Mrs. John Howard Lawson, identified as a member of the Los Angeles County Communist Party through a very reliable but most delicate source on November 16, 1943.

Mrs. Albert Maltz, also identified as a member of the Communist Party by this same source on the same date.

Mrs. Dalton Trumbo was also identified as a member of the Communist Party through this same source on this same date.

Mrs. Frank Tuttle, she was identified as a member of the Los Angeles County Communist Party on December 19, 1946 by Samuel Davenport Russell, educational director of the Hollywood Northeast Women's Club of the Communist Party.

Miss Gale Sondergaard also known as Mrs. Herbert Biberman. Sondergaard was identified as a Communist through a most reliable but very delicate source on the following dates, August 31, 1944, January 8, 1945, January 16, 1945, February 26, 1945 and November 19, 1945.

The following Hollywood personalities have appeared as headliners for the Joint Anti-Fascist Refugee Committee in the Los Angeles functions of this group:

Olivia de Haviland and Phillip Dorn on March 12, 1943. This information was obtained from Confidential Informant [redacted] a former member of the Communist Party, who furnished this data on March 30, 1943.

Paul Robeson and Hazel Scott on August 5, 1943. This information was obtained from the West coast Communist newspaper the "Peoples World" on July 10, 1943.

John Garfield and Paul Robeson on February 4, 1945. This information was obtained from personal observation of a Special Agent of the Los Angeles Field Division.

Rita Hayworth. According to the "Peoples World" of June 20, 1946, Rita Rayworth was listed as the honorary chairman of the women's division, Spanish Refugee Appeal for a function on June 2, 1946.

The Actors Laboratory

The Actors Laboratory, according to Confidential Informant [redacted] is a Communist controlled institution where screen and stage acting is purportedly taught by directors, actors and writers affiliated with the motion picture industry. He stated that this school was formerly located in New York City under the name of the Group Theatre. The Group Theatre was said to be affiliated with the New Theatre League, an alleged Communist venture. He related that the New Theatre League, from about 1932 until 1938, was a propaganda agency making use of the stage as a medium which was successful in turning out actors who later served the Communist movement in the United States. He reported that the Actors Laboratory cooperates with such organizations as the Hollywood Writers Mobilization and formerly the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions.

The certificate of incorporation of this organization filed in the County Clerk's Office in Los Angeles reflects the following aims and purposes of this organization:

"1. To conduct classes for study of theatre arts, acting, dancing, stage craft, play writing, radio acting and performing.

2. To conduct classes in the study of analysis of contemporary plays, moving pictures and radio programs.

3. To produce and present dramatic material such as plays, review and radio programs, for the purpose of informing and educating the members of the public.

4. To conduct social affairs deemed to be for the benefit and interest of the members of this corporation."

Through a most reliable but very delicate source, information contained in a report prepared by Elizabeth Leach, organizer of the Northwest Section of the Los Angeles County Communist Party Political Association, was obtained on January 16, 1945, from which the following is quoted:

> "To provide a center for professional actors to experiment with and develop their acting technique, to provide a means by which professional actors can render greater war service; and a school.

"The laboratory has quite an extensive camp show program which has now expanded to include overseas units and hospital shows. It is now presenting weekly a program of one act plays to finance the war service program which have been very favorably reviewed in the press. There are very serious weaknesses in relation to the political content of the material presented by the laboratory. (Tendencies toward estheticism, pessimism) and some of the weaknesses of the group theater have been carried over since many of the leading figures of the laboratory are from the group."

[redacted] 20th Century Fox Studios, furnished the names of the executive board members of the Actors Laboratory as of April 7, 1947. There were 19 names shown on this list. Out of this number 11 have records of Communist activities and membership. The following 10 individuals have been previously identified in Section I of this memorandum as Communists where their Communist connections are set out:

Roman Bohnen	Mary Tarcai
J. Edward Bromberg	Lloyd Bridges
Larry Parks	Phoebe Brand
Art Smith	Morris Carnovsky
Abraham L. Polonsky	Hy Kraft

Jack Bragin, also one of the executive board members is an attorney whose practice is confined to the motion picture field. According to a most reliable and very delicate source of information, he has also been identified as a Communist.

According to [redacted] there are 11 members of the faculty of the school of the Actors Laboratory. Of these 11 members the actress Jacobina Caro and actress Phoebe Brand are Communists and their Communist Party affiliations are set out in Section I of this memorandum.

The American Youth for Democracy

The American Youth for Democracy, a nationally known Communist youth movement, has received the support of many Communists and Communist sympathizers in the Hollywood area. The American Youth for Democracy is a successor to the Young Communist League . Among those individuals in the motion picture industry who have been active in the support of this group are Edward Dmytryk, director, Ring Lardner, Jr., writer, Dalton Trumbo, writer, Albert Maltz, writer, Sam Ornitz, writer and John Howard Lawson, writer, all of whom are known to be Communists. The Communist Party affiliations of these individuals are set out in Section I.

Citizens Committee for the Motion Picture Strikers

This organization, according to Confidential Informant [redacted] was set up for the purpose of aiding the strike in the motion picture industry which occurred in March of 1945. This strike developed as a result of a jurisdictional dispute between the Conference of Studio Unions and the IATSE and was discussed under the section headed "Conference of Studio Unions." He stated that this Committee was under Communist control and that it was made up of individuals who were active in such Communist front groups in Hollywood as the Hollywood Writers Mobilization and the Hollywood Independent Citizens Committee, as well as the Screen Writers' Guild. Known Communist Party members, according to [redacted] were active in leading this Committee. They included Frank Tuttle, Edward Dmytryk, and Mrs. Sadie Ornitz, wife of Sam Ornitz, formerly a Communist Party functionary in Los Angeles. The Communist Party affiliations of Tuttle, Dmytryk, and Sam Ornitz are set out in Section I of this memorandum. [redacted] related that the entire strength of the Communist Party was concentrated on the strike through this Committee. He stated that leaflets and bulletins signed by the Los Angeles County Communist Party and other Communist Party branches were distributed freely by members of this group who engaged in picket duty.

The National Committee to Win the Peace

Confidential Informant [redacted] related that this organization came into existence in Hollywood on May 12, 1946, and was sponsored by many individuals who have previously been affiliated with the Communist movement through various front organizations. In this connection, it should be pointed out that the National Committee to Win the Peace is known to have been promulgated and supported by the Communist Party, its press and supporters. The Los Angeles meeting held on May 12, 1946, referred to above, was under the guidance of Communist William Pomerance, Executive Secretary of the Screen Writer's Guild, and Communist sympathizer Willis J. Hill, President of the People's Educational Center. The Communist infiltration and influence in these two groups have been discussed in this section of the memorandum.

The Hollywood Forum

The Hollywood Forum, according to Informant [redacted] was held under the auspices of the "Daily People's World," West Coast Communist newspaper. This group, devoted to the discussion of Communism or Communist propaganda, was under the control of many Communists and Communist sympathizers affiliated with the motion picture industry. Individuals who have been active in this group include Waldo Salt, Sam Ornitz, John Howard Lawson, and Alvah Bessie, all of whom have been identified as Communists. Their Communist Party affiliations are set out in Section I of this memorandum.

John Barnes and Associates

In August of 1946 Confidential Informant [redacted] related that this organization was a recently formed "public relations"-type group which had announced that its functions were to "see that liberal, progressive commentators such as are listed as supporting the organization, are kept on the air as an antidote to the radio prostitutes who put their personal well-being above that of their fellow Americans....." Among the persons listed as supporting this group who are directly or indirectly connected with the Hollywood Film Industry are: Averill Berman, radio commentator who was a member of the Executive Council of the Hollywood Independent Citizens Committee for the Arts, Sciences, and Professions, and Peter DeLima, radio commentator who has been connected with the Progressive Citizens of America as well as the Hollywood Writers Mobilization. All of these organizations mentioned above have been subjected to Communist infiltration or influence. Confidential Informant [redacted] reported that also listed as supporting this venture were businessmen in Los Angeles, all of whom lean toward the Communist position.

Western Council for Progressive Business, Labor and Agriculture

Confidential Informant [redacted] has related that this is also a pressure-type organization in the Hollywood Section which cooperates with John Barnes and Associates. This group, according to [redacted] is obviously a Communist pressure group because of the names given as supporting it. Some of them are: Paul Robeson, Bartley C. Crum, and Robert W. Kenny. The Communist affiliations of Kenny and Robeson are previously set out in this section of this memorandum. Concerning Bartley C. Crum, the Washington Daily News for September 4, 1946, reflected that Crum was Vice-President of the American Committee for Spanish Freedom, a sponsor of the American Youth for Democracy, an initiating sponsor of the Independent Citizens Committee of the Arts, Sciences, and Professions, and a Vice-President of the National Lawyers Guild. All of the above groups have been infiltrated or were under the influence of Communists or Communist sympathizers.

The American-Russian Institute

Confidential Informant [redacted] stated in March of this year that the American-Russian Institute opened an office at 6607 Hollywood Boulevard. It should be pointed out that the American-Russian Institute is a Soviet propaganda-type organization which acts as a dissemination center for Russian propaganda in Hollywood. Alvah Bessie, writer, identified in Section I as a Communist, and Lewis Milestone, who has been reported by Informant [redacted] as having been a member of the Hollywood Democratic Committee, the League of American Writers and the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions, have been affiliated with this organization. Additional information concerning the American-Russian Institute is also set out in this summary under the section captioned, "Soviet Activities in Hollywood."

The Civil Rights Congress

The Civil Rights Congress is a national Communist front organization formed as the result of the merger of the National Federation for Constitutional Liberties, International Labor Defense, and the Michigan Civil Rights Federation. The International Labor Defense was an organization under the influence of Communists and Communist sympathizers, and the other two above mentioned organizations were declared subversive by the Attorney General in that they came within the purview of the Hatch Act. The Civil Rights Congress has been active in smear-type activities directed at the Department of Justice and the Bureau. For example, the "Milwaukee Journal" on September 7, 1946, reflected that a letter had been sent by the Milwaukee Chapter of the Civil Rights Congress to the President of the United States, asking for the removal of Attorney General Tom Clark and Director John Edgar Hoover for failing to bring the lynchers to justice. In addition, this organization has been very active in fighting the Taft-Hartley Labor Bill, defending the civil rights of Gerhardt Eisler and denouncing all efforts to outlaw the Communist Party. This organization has received the support of such well known Communists in the motion picture industry as Ring Lardner, Jr., who has been carried as a member of the National Board of the Civil Rights Congress. The Communist Party affiliations of Ring Lardner, Jr., are set out in Section I of this memorandum.

Southern Conference for Human Welfare

The Southern Conference for Human Welfare, a national Communist front movement, which has been described by Earl Browder as a transmission belt used by the Party for the dissemination of its propaganda, received the support of the motion picture industry, primarily through the efforts of Melvyn Douglas, husband of Helen Gahagan Douglas, who has been affiliated with such groups as

the Hollywood Democratic Committee in an executive capacity. This affiliation of Melvyn Douglas is set out in the Jack Tenney Un-American Activities report for the State of California to the 55th California Legislature. Informant [redacted] reported during March of 1947 that Melvyn Douglas acted as the Hollywood representative of this organization in a money-raising campaign. He mailed out letters soliciting funds under his own signature.

The National Negro Congress

The National Negro Congress is a nationally known Communist front organization under the control of Dr. Max Yergan, a known Communist. This organization has been declared subversive by the Attorney General in that it comes within the purview of the Hatch Act. The December 12, 1946 issue of the Los Angeles Sentinel, Negro Newspaper, carried a list of the members of the Executive Board of the Los Angeles Chapter of the National Negro Congress. Included among those listed was John Howard Lawson, Communist screen writer.

The Russian-American Club

Informant [redacted] related that in August of 1944 this Club was created in Hollywood with the announced purpose of raising money for the people of the Soviet Union through the Russian-American Society for Medical Aid to Russia. Included among the Communists who have supported this organization is Frank Tuttle who has been identified in Section I as a Communist. In addition, Lewis Milestone, previously identified in this section of the memorandum, together with others who have supported the Communist front movement, supported this organization.

IV. COMMUNIST INFLUENCE IN MOTION PICTURES

As a preface to this section, it should be pointed out that it has not been a function of this Bureau to review motion picture productions for political content for it was not believed that the Bureau's representatives are experts in this field nor was it believed that censorship of motion pictures was within the purview of the activities of the Bureau. Our investigation of Communism in Hollywood has for the most part been directed toward the investigation of the individual Communists, Communist front organizations, Communist infiltration of the labor groups and the general activities of the Communist Party in the Los Angeles area. However, in conjunction with our investigations, reports have been received from Confidential Informants and other sources concerning the tactics used by the Communists in their attempt to influence motion pictures and actual examples of Communist propaganda in motion picture films. This data will be set out in this section.

Background and Tactics Used by the Communists to Inject Communist Propaganda in the Motion Pictures

As has been pointed out in Section I of this memorandum, an article in the Daily Worker for August 15, 1925, was written by Willy Muenzenberg, the German Communist propagandist, in which he quotes Vladimir Ilitch Lenin as stating with regard to the motion picture:

> "You must powerfully develop film production, taking especially the proletarian kino (motion picture theatres) to the city masses, in still a much greater extent to the village. You must always consider that of all the arts the motion picture is for us the most important."

Likewise Muenzenberg quoted Gregory E. Zinoviev, the Chairman of the Executive Committee of the Communist International in 1925, as stating:

> "The motion picture in the possession of the bourgeoise is the strongest means for the portrayal and befuddling of the masses. In our hands, it can and must become a mighty weapon of Communist propaganda and further enlightenment of the widest working masses."

With the preceding quotations set out to show the importance placed upon the motion picture by leaders of the Communist International, it is readily understandable how in 1935 the top structure of the Communist Party, USA, according to Confidential Informant [redacted] of the Los Angeles Office, set down instructions to the Communist Party in the Los Angeles area to concentrate their activities on the motion picture industry, specifically requesting that they concentrate on the so-called intellectual groups which are composed of directors, writers, actors and high-paid technicians.

According to [redacted] the Communist Party has continued its program of concentrating on the writers and directors in the motion picture industry for the purpose of injecting propaganda into the motion pictures. These writers and directors are in a position in the creative field to determine the content of the picture. The writer who creates a dialogue and the director who interprets the same are in a position to influence political feeling contained in any given picture. For this reason, [redacted] has stated, the political views and background of the writer and director in the motion picture industry are utilized to the fullest extent by the Communist Party. This has resulted in the infiltration of known Communists and fellow travelers into the writers' and directors' groups.

[redacted] has related that World War II permitted those writers and directors who acted under Communist guidance to insert sequences and episodes into a picture in a most clever manner. For this reason, he related, the Communist apparatus in the motion picture industry has been most successful, having placed in the majority of war pictures those writers and directors who were in sympathy with the cause of Communism. [redacted] stated that the crowning achievement in this respect was the picture "Mission to Moscow".

[redacted] has related that this picture raised such a controversy throughout the United States it was necessary that the Communist technique be changed. He related that the Communists then decided that the Communist writers and directors must become more subtle. He stated they are now content to insert a line, a sentence or a situation carrying the Communist Party line into an otherwise non-political picture, having found that this method is more effective by reason of the fact that it does not appear to be purposeful but just incidental. He related that this subtle method of getting propaganda into the pictures was not restricted to war-type pictures or serious drama. He stated that the Communist message was also conveyed in the so-called "musicals".

He also related the Communists, in influencing the production of these pictures, do not only direct their efforts at injecting propaganda into the pictures, but also prevent all material that the Party might consider objectionable to its current program from appearing in pictures. It has been reported that on several instances the Communist element has actually prevented the making of certain pictures.

Among the pictures of this type, according to [redacted] was "Uncle Tom's Cabin", written from the book by Harriet Beecher Stowe. Production of this picture was particularly attacked by elements of the Communist Party due to the fact that it was felt that the picture did not reflect a proper attitude on the part of the negroes. As a result of this pressure, this

picture was withdrawn. Another picture, "The Life of Eddie Rickenbacker" met similar pressure. The Communist Party objected to him because of his expressed political opinions regarding labor. He was labeled as a Fascist, a Nazi sympathizer, a reactionary and an isolationist. Pressure was said to have been put on a number of film stars to refuse leading roles in the picture. It was also said that a number of writers were threatened causing some of them to refuse to do the script. This again resulted in the picture being withdrawn from production.

[redacted] has related that a group of motion picture writers, producers and directors who are aware of the Communist activity within the motion picture industry, had assembled considerable information setting forth the purposes and aims of the Communists in connection with the production of motion pictures. Among those who had done this were: James McGuinness, and Ayn Rand, screen writers; Robert Arthur, producer; Mrs. Robert Arthur and Morris Ryskind, free-lance screen writers as well as Lela Rogers, screen writer and producer. There is set out hereinafter the purpose of the Communists in Hollywood according to the information assembled by this group:

> "The purpose of the Communists in Hollywood is not the production of political movies openly advocating Communism. Their purpose is to corrupt non-political movies by introducing small casual bits of propaganda into innocent stories and to make people absorb the basic premises of Collectivism by indirection and implication. Few people would take Communism straight, but a constant stream of hints, lines, touches, and suggestions battering the public from the screen will act like drops of water that split a rock if continued long enough. The rock that they are trying to split is Americanism".

This group has also prepared a list of some of the more common devices used by the Communists to disseminate their propaganda. They include the smearing of the free enterprise system, the smearing of industrialists, presenting of wealth as evil, presenting of success as evil, glorification of failure, glorifying depravity, glorifying collectivism, smearing the independent man and belittling of American political institutions.

In addition to the above, this group has pointed out that it is the Communist aim never to show the Soviet form of government or Soviet policies in an unfavorable light. According to [redacted] only 25% of a screen story has to be written by a particular screen writer to obtain the screen credits for writing the screen play. Consequently other writers, according to these sources, particularly Communists, can work on a motion picture script and their identity would not become publicly known.

As an additional indication of the influence to which members of the Screen Writers Guild were subjected, the following quotation is being set out. This quotation was taken from the Hollywood Reporter dated August 20, 1946, and is a statement made by John Howard Lawson at a "Party Line Indoctrination Center" to a young group of student actors.

> "Unless you portray any role given you in a manner to further the Revolution and the Class War, you have no right to call yourself an artist or an actor...You must do this regardless of what the script says or of what the director tells you. Even if you are nothing more than an extra, you can portray a society woman in a manner to make her appear a villainess and a snob. And you can portray a working girl in such a way so as to make her seem a sympathetic victim of the capitalist system. It is your duty to do this at whatever studio you may find yourself employed."

In addition to the foregoing data, it must also be pointed out that the Communists' strategy and tactics included the use of the Aesopian language to disseminate and propagate their Communist ideologies. In other words, the Communists will use such words as Fascism or Democracy not in the same fashion as a true American. We understand as the meaning of Fascism, the type of government under Hitler and Mussolini, whereas the Communists in using the term Fascism mean any political action or word which is contrary to the Soviet Union. When we refer to a democratic government, we mean a true democracy as we have in the United States today, whereas the Communists in using the term democracy as applied to a form of government mean a government under the control of the State, free from capitalism and free enterprise which can only be possible in the Union of Soviet Socialist Republics. The use of this type of veiled propaganda utilized by the Communists may also be injected into motion picture films by the Communists and Communist sympathizers active in the writing and production of motion picture films.

Analysis of Motion Pictures Disclosing Communist Propaganda Therein

"KEEPER OF THE FLAME"

Released by Metro-Goldwyn-Mayer on February 5, 1943
Producer -- Victor Saville
Associate Producer -- Leon Gordon
Director -- George Cukor
Screen Play -- Donald Ogden Stewart
(Based upon a novel by I.A.R. Wylie)
Cast -- Starring Spencer Tracy and Katharine Hepburn

The author of the screen play, Donald Ogden Stewart, has been identified by Confidential Informant [redacted] national functionaries of the Communist Party, as a Communist. In addition, Howard DeSilva, the actor, is a member of the supporting case of this film and he has been identified as a Communist in Section I.

Katharine Hepburn, according to [redacted] has been associated with Communist inspired or directed activities in the Hollywood area. [redacted] made available a portion of the script of this picture which is taken from the opening scene. Christine is played by Katharine Hepburn and Steve by Spencer Tracy. Immediately preceding the scenes depicted in this script, Christine was married to a successful doctor but let him go to his death by driving into a washed-out bridge when she could have prevented his death. Christine is attempting to explain to Steve why she let her husband go to his death:

"Steve: I can believe in you so much that you can't help yourself. You'll have to be what I believe you are.

"Christine: (softly) I have been wanting to talk to you since that first night you came. I can fight you no longer. (after a moment) I married a legend—a legend about a hero. I didn't know that at first. I worshipped Robert. Perhaps to worship anyone is to destroy them. Everybody worshipped him——no, the image of him, the image that had been carefully built up in people's minds, deliberately built up I now believe, built up with a terrible purpose. When I found out what that purpose was I had to destroy the image. No, I had to destroy the man to save the image. Yes, that was it.

"Steve: What terrible purpose?

"Christine: I didn't know it was terrible once. You heard his mother this afternoon.

"Steve: His mother is insane.

"Christine: But Robert wasn't. He really believed in Hitler's new order.

"Steve: Robert Forrest!

"Christine: He had come to despise the people who worshipped him--all of us. (as Steve looks at her) Yes, me too. We were all beneath him. I didn't know what had happened. I suppose I was a bit like

that myself. I believed in a few. Leaders. Rulers. And then, as Robert began to change, I saw the face of Fascism in my own home. Hatred. Arrogance. Cruelty. I saw what German women were facing. I saw the enemy.

"Steve: Robert Forrest.

"Christine: On the morning of the accident, I stole his keys, came here and opened this. (she moves to an enormous, specially-built filing cabinet) This is what I found. (as she speaks, she throws open the doors of the cabinet and we see a well-ordered array of drawers, cubby-holes, etc., containing papers, long lists of alphabetically indicated documents) Here is the key to Robert Forrest's Fascist organiztion. (she presses a button and a secret drawer jumps out) Of course, they didn't call it Fascism—they painted it red, white and blue and called it Americanism. (she takes out an ominous bunch of stocks and bonds) These are the funds to see it through, (she hands a stack of unnegotiable bonds to Steve) a fantastic amount subscribed by a few men to whom money meant nothing any more, but who wanted political power and knew they could never get it by democratic means. (she takes a card from an index) Here are their names. (Steve takes the card, glances at it, puts it in his pocket. Christine turns back to the cabinet) But what really sickened me was the essence of their plan. Here are some articles -- (from a drawer she pulls out a stack of typed manuscripts) all ready for release, to stir up the little hatreds of the whole nation against each other. (she hands Steve the first article) This is the copy of an article to be used in an anti-Semitic paper attacking the Jews. (she hands Steve the second article) This was to be used in the Farmers Gazette to stir them up against the city dwellers. (handing him another article) Here is an article to stir up hatred against the Catholics..(she gives him still another article) This is anti-negro...(handing him another article) This is against trade unions..(she gives him still another page) This is a subtle appeal to the Klu Klux Klan.

Steve examines each of the papers as she gives them to him. She goes back to the cabinet and produces more evidence.

"Christine: This is an interesting list of newspaper editors who had either sought public office in vain or had sought to dictate who would occupy office, and because they didn't succeed believed that the people were a great, stupid beast.

(while Steve is glancing at this paper, she turns back and runs her finger over the card index in a long drawer as she speaks) These were men who served their country in the last war but who were failures in business, who again longed for the power of rank and the prestige of a uniform. (she presses a button, which opens a spring door in the cabinet. She lifts out a small book) This contains the names and addresses of the men who were designated to be America's first storm troopers. (Steve's face hardens as he takes the book and shoves it into his pocket grimly) But what shocked me the most was the complete cynicism of the plan! Each of these groups was merely to be used until its usefulness was exhausted. Hates were to be played against hates. When one group seemed to be getting too powerful, it would be killed off with another group. And in the end all these poor little dupes who never realized to what purpose they were lending themselves would be in the same chains, cowed and enslaved, with Robert Forrest and his handful of power-thirsty henchmen cracking the whip."

According to [redacted] this is a good example of the negative approach and the indirect tactics used by the Communist writers in getting across the Communist Party line. He stated that in this script the writer has, in a veiled manner, attempted to make the audience believe that Fascism and Americanism are synonymous.

"THE MASTER RACE"

Producer — Robert Golden
Writer and Director — Herbert Biberman
Collaborators with Biberman — Anne Froelich
Rowland Leigh
Cast included — Morris Carnovsky
Lloyd Bridges

The Director and script writer, Herbert Biberman, is identified in Section I, of this memorandum, as a Communist. Anne Froelich, who collaborated with Biberman, is also identified in Section I of this memorandum as a Communist. Actors Lloyd Bridges and Morris Carnovsky have also been identified by most reliable and very delicate sources as Communists and their Communist connections are set out in Section I.

This picture was reviewed on February 14, 1945, by three Agents of the Los Angeles Office who were well schooled in Communist investigations and Communist Party propaganda. After reviewing this picture, they independently wrote reviews setting forth their opinions as to the Communist propaganda set out in the picture. A summary of their opinions is set out below.

In the first instance, the character, Colonel Von Beck, the German underground leader, was created and depicted as possessing all of the detested qualities attributed to the German race. The Major Phillip Carson, the American Army officer in charge of the liberated town of Kolar was depicted as a man and officer of very mediocre abilities. The British officer, Captain Forsythe, was depicted as being far below Major Carson in abilities and radiated weakness in all of his activities, whereas Lt. Andrei Krestov of the Russian Army was depicted as a superman in physical appearance and ability. He was shown as possessing ability to perform any type of task assigned to him and as being a real leader. A second example which appeared to contain propaganda was a series of scenes intended to give the impression that religious freedom exists in Russia. One of the scenes reflected that the young German officer was surprised to learn that religion was permitted in Russia. He appeared to be haunted by the vision of having thrown a hand grenade upon the altar of a church in the Ukraine. The main theme of the story was to establish unity of the United Nations in war and peace, which, of course, was the Communist Political Association line at the time this picture was produced. This is a praiseworthy theme, but it has particular significance when it is realized that the writer, Biberman, is a former active leader of the American Peace Mobilization in Hollywood and later, with the change in Soviet policy, called for all out unity.

"NORTH STAR"

Released by RKO Pictures, Inc. on October 13, 1943
Producer -- Samuel Goldwyn
Associate Producer -- William Cameron Menzles
Director -- Lewis Milestone
Author -- Lillian Hellman
Screen play -- Lillian Hellman
Cast: Starring -- Anne Baxter, Dana Andrews, Walter Houston, Walter Brennan, Ann Harding, Jane Withers

The author and writer of the screen play for this production, Lillian Hellman, has been identified by [redacted] Confidential Informant of the New York Office, as a Communist. In addition, Confidential Informant [redacted] of the Los Angeles Office has reported that Hellman is a high ranking Communist who has associated exclusively with known Communists and Communist sympathizers for the past 20 years.

Lewis Milestone, the Director, according to [redacted] has associated with known Communists and Communist sympathizers.

Also, in the supporting cast is Ruth Nelson, actress, who is identified in Section I as a Communist.

In conjunction with this picture, it should be pointed out that Goldie Arthur, the ex-secretary of Samuel Goldwyn, well-known motion picture producer, and presently the wife of Robert Arthur, Universal Studios' producer, indicated that she was closely associated with the detail involved in the production of this picture. She related that Samuel Goldwyn had attempted to delete much of the obvious propaganda which was originally injected into this film. However, he was unable to take all of it out. This source reported that in addition to the giving of a fictitious picture of the situation in Russia, the film portrayed the idea that collective farming was the only successful way to farm.

"PRIDE OF THE MARINES"

Released by Warner Brothers on August 7, 1945
Producer -- Jerry Wald
Director -- Delmar Daves
Author -- Roger Butterfield
Screen play -- Albert Maltz
Adaptation -- Marvin Borowsky
Cast: Starring -- John Garfield
Eleanor Parker

Albert Maltz, writer of the screen play has been identified in Section I as a Communist. In addition, John Garfield, leading actor in the motion picture, has been identified as a Communist.

According to [redacted] Jack Moffitt, who wrote a review of this film in the Hollywood Review of September 10, 1945, is alert to the Communist tactics in the motion pictures and admitted this picture which was entertaining and well done, had Communist propaganda injected into it by the author. The following quotation is taken from Moffitt's article:

"Unfortunately, the soap box hasn't been completely eliminated. In one sequence Mr. Daves and Mr. Maltz have dragged the old Party Line into their love story about as gracefully as if they were

lugging a dead bear up a flight of stairs into a boudoir. They say everything they can think of to provoke doubts concerning representative government and the free enterprise system. Employers are accused of everything from racial prejudice to a conspiracy to scuttle the G.I. Bill of Rights. The screen should be used as a forum for public discussion. But there is a great deal of difference between honest argument and biased propaganda. There should be, as Justice Oliver Wendell Holmes once put it, 'A free trade in ideas' so that the public can choose what is best in 'the competition of the open market'. That is the theory behind the American constitution. In the scene I refer to, many accusations are hurled which the other side gets no chance to answer. It represents, not a discussion, but a monopoly of ideas."

"SONG TO REMEMBER"

Released by Columbia Pictures, Inc., January 8, 1945
Producer — Louis F. Edelman
Director -- Charles Vidor
Author -- Ernst Marischka
Screen Play — Sidney Buchman
Cast: Starring -- Paul Muni
Merle Oberon
Cornel Wilde

The author of the screen play, Sidney Buchman, a well-known screen writer, has been identified in Section I of this Memorandum as a Communist.

[redacted], made the following remarks with regard to Communist propaganda injected into this picture, "Song to Remember":

"This motion picture represents a subtle complete distortion of historical facts. It deals with the life of Chopin. Chopin escapes from Poland and works in the underground against Russia during the revolutionary period in 1917. He further flees to Paris where he becomes acquainted with a rich woman who feels sorry for him because he is poor and ill. She takes him in and encourages him to study and compose music so that he may make something of himself and gain material wealth. Chopin's friends from Poland contact him and ask him to stop his work of composing and go on a tour and collect money which is to be donated to the people for the people's causes. They accuse him of being selfish.

"The rich woman who befriended Chopin is pictured as very evil. The picture deals much with the individual rights as against the rights of the masses. Chopin is convinced he must go to work for the people so he gives up his desire to carry on his work from Paris and goes on a tour where he becomes more ill and finally dies.

"The chief propaganda in addition to the above is that the man has no rights for himself but should live for the people and particularly persons of prominence like Chopin should even give his life for the masses so as to lead inspiration for them instead of gaining fame or glory for himself."

According to [redacted] formerly associated with RKO Studios who is an independent writer and producer, Artur Rubinstein, the well-known pianist was known to have protested to Harry Cohen, head of Columbia Pictures due to the fact that the production distorted the fact. Cohen informed Rubinstein that very few of the American people would know the difference and he thought the picture would make money.

"THE BEST YEARS OF OUR LIVES"

Released by Samuel Goldwyn through RKO Pictures, Inc. On December 25, 1946

Producer -- Samuel Goldwyn
Director -- William Wyler
Screen play -- Robert Sherwood
(From the novel Glory for Me by Mackinlay Kantor)
Cast: Starring -- Myrna Loy
Frederic March
Dana Andrews

According to [redacted] the writer of this screen play, although not known to be definitely a Communist, was one who associated with them and frequently gave them aid and comfort. It was pointed out by these individuals that this was a good example of a picture in which the screen credits did not reflect any outstanding or well-known Communists as associated with the production of the picture but it was believed by these individuals that the script was "dressed" by Communist writers who did not receive screen credits. According to [redacted] Howard Koch had done some of the work as a writer on this script. Koch is believed by [redacted] to be a Communist.

[redacted]

[redacted]

Frederic March, one of the starring actors in this play, has been identified by Confidential Informant [redacted] as a Communist.

Roman Bohnen and Howland Chamberlain, both of whom are identified in Section I of this memorandum as Communists, were included in the supporting cast.

The publication "Plain Talk," in the April, 1947, issue, carried an article written by William Markham in which Markham pointed out that this picture contained Communist propaganda which was subtly injected into the film. It was referred to as a masterpiece of "subversive half-truth."

[redacted] in discussing the picture, "The Best Years of Our Lives," stated the picture portrayed the upper class in a bad light. He recalled that the banker was portrayed as a mean, avaricious individual. One scene which [redacted] discussed as illustrating his point occurred when Frederic March went to see his boss, the banker, to tell the latter that he, March, had made a loan to a GI. Once March turned away, the banker's face changed and he registered disapproval of the former's action. This tended to show the banker as a mean individual. In the picture, according to [redacted] March attacked the banker at a public meeting which tends to give the audience the impression that bankers as a class are evil. [redacted] related that other unnecessary "stuff" was also put in.

William Z. Foster, national leader of the Communist Party, USA, held a meeting on September 10, 1947, in a Los Angeles Hotel with California State Secretary William Schneiderman and Los Angeles County Communist Party Chairman Ned Sparks. Agents of the Los Angeles Office who were in an adjoining room overheard Foster, in speaking of current motion picture productions, state with regard to the motion picture "The Best Years of Our Lives," "That was real stuff." He referred to this picture as well as "The Farmer's Daughter" and "Crossfire," which are also discussed in this Section, by stating, "They are standing them on their ears." Foster indicated that all three of these pictures were very fine productions.

"IT'S A WONDERFUL LIFE"

Released by RKO Pictures, Inc. on December 19, 1946.
Producer -- Frank Capra
Director -- Frank Capra
Screen play -- Frances Goodrick, Albert Hackett, Frank Capra
Cast: Starring -- James Stewart
Donna Reed
Lionel Barrymore

According to Informants [redacted] in this picture the screen credits again fail to reflect the Communist support given to the screen writers. According to [redacted] the writers Frances Goodrick and Albert Hackett were very close to known Communists and on one occasion in the recent past while these two writers were doing a picture for Metro-Goldwyn-Mayer, Goodrick and Hackett practically lived with known Communists and were observed eating luncheon daily with such Communists as Lester Cole, screen writer, and Earl Robinson, screen writer. Both of these individuals are identified in Section I of this memorandum as Communists.

With regard to the picture, "It's A Wonderful Life", [redacted] stated in substance that the film represented a rather obvious attempt to discredit bankers by casting Lionel Barrymore as a "scrooge-type" so that he would be the most hated man in the picture. This, according to these sources, is a common trick used by Communists.

In addition, [redacted] stated that, in his opinion, this picture deliberately maligned the upper class, attempting to show the people who had money were mean and despicable characters. [redacted] related that if he had made this picture portraying the banker, he would have shown this individual to have been following the rules as laid down by the State Bank Examiners in connection with making loans. Further, [redacted] stated that the scene wouldn't have "suffered at all" in portraying the banker as a man who was protecting funds put in his care by private individuals and adhering to the rules governing the loan of that money rather than portraying the part as it was shown. In summary, [redacted] stated that it was not necessary to make the banker such a mean character and "I would never have done it that way".

[redacted] recalled that approximately 15 years ago, the picture entitled "The Letter" was made in Russia and was later shown in this country. He recalled that in this Russian picture, an individual who had lost his self-respect as well as that of his friends and neighbors because of drunkeness, was given one last chance to redeem himself by going to the bank to get some money to pay off a debt. The old man was a sympathetic character and was so pleased at his opportunity that he was extremely nervous, inferring he might lose the letter of credit or the money itself. In summary, the old man made the journey of several days duration to the bank and back with no mishap until he fell asleep on the homeward journey because of his determination to succeed. On this occasion the package of money dropped out of his pocket. Upon arriving home, the old man was so chagrined he hung himself. The next day someone returned the package of money to his wife saying it had been found. [redacted] draws a parallel of this scene and that of the picture previously discussed, showing that Thomas Mitchell who played the part of the man losing the money in the Capra picture suffered the same consequences as the man in the Russian picture in that Mitchell was too old a man to go out and make money to pay off his debt to the banker.

"THE FARMER'S DAUGHTER"

Released by RKO Pictures, Inc., on May 6, 1947
Starring: Loretta Young
Joseph Cotten
Ethel Barrymore

[redacted] an independent writer and producer, previously referred to in this section of the memorandum, related that the Communist propaganda in this picture was undoubtedly condoned by Dore Schary, producer, who [redacted] has had numerous arguments concerning the Communist form of government. Schary, according to [redacted] instructed at the People's Educational Center, a Communist influenced school previously discussed in this memorandum. According to Informant [redacted] Schary has been a close follower of the Communist Party line for a considerable number of years. In referring to the picture, [redacted] stated in substance that it was an obvious attempt to belittle present Congressional form of government in this country.

William Mooring, in an article entitled "From the Hollywood Sets" appearing in the National Catholic Monthly Magazine issue of August, 1947, stated with regard to the picture, "The Farmer's Daughter", the underlying effect of the film, viewed as one of the steady diets of such things, is to throw mud at the political factions known to oppose Communism, and furthermore, at the same time without naming the "Progressive" Party whose politics it upholds. It leaves with us the thought that only those who, like the farmer's daughter, believe in the naturalization of the banking system and other familiar tenets of Communism, are honest or humanitarian.

[redacted] in referring to this picture, advised that he did not believe it contained any direct Communist ideology. He stated it exposed the crooked dealings of the upper class in politics and that it showed the complete control by political methods of a wealthy family in a community. [redacted] stated that it was tempered, however, and that this family was not shown as a vicious one.

"CROSSFIRE"

Released by RKO Pictures, Inc., June, 1947
Producer -- Adrian Scott
Director -- Edward Dmytryk
Screen play -- John Paxton
(Adopted from novel "The Brick Foxhole")
Starring: Robert Young

The producer of this picture is Adrian Scott and the Director Edward Dmytryk, both of whom are identified in Section I of this memorandum as Communists.

According to Informants [redacted] this picture is a good example in which the racial angle has been unduly emphasized. In a report prepared by the Southern California Motion Picture Council, Inc., which is a known non-commercial, non-political, and non-sectarian group of organizations which furnish representatives to review motion pictures as they are released and make certain recommendations, the following information is disclosed concerning "Crossfire":

> "This picture is near treasonable in its implications and seeding efforts to arouse race and religious hatred, through mis-leading accusations; the use of a drunken, mal-adjusted soldier to typify our courageous service men and the use of minority groups to arouse suspicion and sympathy. This country was founded for religious freedom and has ever been the haven of security for the oppressed and persecuted of all nations. Here they have found peace, security and prosperity under just and equitable laws. Any effort to arouse class consciousness or antagonism is un-American; morally unsound; a perversion of facts and a sowing effort to create pernicious propaganda against unity and peace. It could have been a great picture, had the message of love instead of hate been consumated but it missed the mark, because one group was presented as intollerant, cruel and murderous, when all classes involved were to blame. The technical qualities are excellent. The photography is unusual. The opening scenes and music, which was impressive throughout, create an atmosphere of impending doom. The story, a complex murder mystery, involves four service men, Keeley, Montgomery, Mitchell, Floyd and Samuels, a Jew. The picture is socially and morally unsound and cannot be commended for any audience."

Mrs. William A. Turk, President of this organization, stated that in this picture one race is placed against another. [redacted] was advised with regard to this picture that certain of the speeches made by the actors were changed on the set and did not show up in the script. Specifically, he stated that a speech made by Robert Young in which he stated, "Jews have been killed, Catholics have been killed, that is the history of America", was altered on the set by the addition of the last phrase "that is the history of America".

It is of interest to point out that the Communist newspaper, the Daily Worker for August 31, 1947, in the column entitled "The Movies" by Harold J. Salemson, indicates that the Daily Worker has taken the stand that the picture "Crossfire" is "a fine document against intolerance....It seems to us that the unconscious and semi-conscious anti-semitics are reacting very violently. The film MUST be hitting its mark..."

"BRUTE FORCE"

Released by United Artists, July, 1947
Producer -- Mark Hellinger
Director -- Jules Dassin
Screen play -- Richard Brooks
Starring: Burt Lancaster
Hume Cronyn
Charles Bickford

The director of this production, Jules Dassin, has been identified as a Communist in Section I of this memorandum.

Life Magazine dated August 11, 1947, in reviewing this picture pointed out that it was a picture with some good acting in it but "less praiseworthy is a turn about moral code which portrays each representative of law and order almost as a case history of depravity, while all the law breakers seem like real nice fellows". A review made by the California Congress of Parents and Teachers of Los Angeles, California, in the publication "Unbiased Opinions" reflected the following information concerning the film.

> "The characters portraying the officers are as follows: the Captain of the guard is a Hitler type; the warden is a weakling holding on for retirement; the prison doctor is a humanitarian who can endure the suffering he sees only by using drink as a narcotic."

The review in this periodical by the California Federation of Business and Professional Clubs, states in part as follows:

> "Socially, it is insidious for sympathy, (it) is directed toward criminals while officers pledged to uphold the law are presented as cruel, vicious, and sadistic."

[redacted] a confidential source of the Los Angeles Office who [redacted] reported that during the making of "Brute Force", Jules Dassin, the director, attempted to insert a scene which in [redacted] opinion was Communist propaganda. Dassin intended showing negroes and whites occupying the same cells and intended depicting some sort of strife between the races. [redacted]

"MISSION TO MOSCOW"

Released by Warner Brothers, May, 1943
Producer — Robert H. Buckner
Dechnical Director: Jay Leyda
Screen Play — Erskine Caldwell
Author — Joseph E. Davies

"Mission to Moscow", a Warner Brothers release of May, 1943, was produced by Robert H. Buckner. Buckner was a former correspondent in Moscow of the "London Daily Mail". According to [redacted] he selected J. Leyda to act as technical director for the picture. Leyda had been in Moscow at the same time as Buckner where he had been connected with the Bureau of Revolutionary Writers of the Soviet Motion Picture Industry. Leyda is identified in Section I of this memorandum as a Communist. He was also active in the League of American Writers, a Communist front group.

[redacted] has related that the actual writer of the screen play "Mission to Moscow" was Erskine Caldwell. Caldwell has been a member of the League of American Writers for many years. He also made several trips to the Soviet Union. At one time, he was associate editor of "Soviet Russia Today", a Soviet propaganda publication. Prior to August, 193[illegible], he was in favor of a collective security. During the life of the Hitler-Stalin Non-Aggression Pact, he supported the program of the American Peace Mobilization and openly opposed Lend-Lease and Selective Service. After June 22, 1941, which was the date that the Soviet Union was invaded by the Nazis, he called for all-out aid to Britain, Soviet Russia and China.

The picture, "Mission to Moscow" is based upon the book, "Mission to Moscow" written by former United States Ambassador to Russia, Joseph E. Davies. The pro-Soviet propaganda disseminated through this picture was so obvious that it was criticized by numerous newspapers on these grounds. Informant [redacted] related the picture caused a controversy which resulted in the Communist Party's changing its tecnique of inserting Communist propaganda into motion pictures.

"CASS TIMBERLANE"
Written by — Donald Ogden Stewart

Donald Ogden Stewart has been identified by Confidential Informant [redacted] of the New York Office as a Communist. According to Informant [redacted] Stewart has been affiliated with the Communist element in the

motion picture industry for many years. [redacted] related that the captioned film is an example of distortion of facts. He related that the script deals with the "country club set" attempting to get government war contracts. Considerable effort on the behalf of this group was expended to maneuver Judge Timberlane out of town as he is represented as being an honest judge, the inference being that there are dishonest judges and this one was an exception. [redacted] related that furthermore this judge was pictured as a State judge when in reality a judge dealing with war contract cases should have been a Federal judge. Also this judge would have disqualified himself in connection with the trial in question.

According to [redacted] this picture, which has not as yet been released, is to be made available to the public in the immediate future.

"BUCK PRIVATES COME HOME"

Screen play -- Frederick Rinaldo
Starring -- Bud Abbott
Lou Costello

The screen writer, Frederick Rinaldo, has been identified in Section I of this memorandum as a current member of the Communist Party in the Los Angeles area.

According to [redacted] in the picture "Buck Privates Come Home", one scene portrays a party given for a General in the Army whereas intermingling scenes disclose an enlisted man on KP duty making the audience unnecessarily class conscious. In other scenes he depicts an enlisted soldier who remarks he is unable to go to the nurses quarters and makes the statement that enlisted man cannot go out with officers, the nurse in this case being an officer.

"TIME OF YOUR LIFE"
Screen play -- William Saroyan
Producer -- James Cagney

This picture is cited as an example of the rejection of anti-Communist propaganda, which was displayed at a session of the Arts, Sciences and Professions Conference of the Progressive Citizens of America held on thought control at the Beverley Hills Hotel on July 12, 1947. This meeting was attended by an Agent of the Los Angeles Office who related that the session was dominated by known Communists with the key-note address given by John Howard Lawson, Communist screen writer identified in Section I.

The last speaker at this meeting was Paul Draper, a well-known dancer, who discussed the captioned production. Draper stated that while reading the script he noted that it was to depict a play during the life of the Hitler regime and that his script required him to say a line which ridiculed Hitler and had the effect of calling Hitler the most serious menace of the day. Draper stated he realized that the comment concerning Hitler could have been written in Hitler's time and realized that the script should be revised. He related he asked the director, whose name he did not give, as to what line should be substituted for this line concerning Hitler. The director told Draper to substitute the name of Stalin for Hitler. Draper indicated that he realized the significance of such a statement and said he could not say such a line in the movie. He then commented to the audience that he had a great ambition to dance in the Soviet Union and the Balkans at some future date.

"BODY AND SOUL"

Released by Enterprise Productions

Producer -- R. B. Roberts
Director -- Robert Rossen
Screen Play -- Abraham Polonsky
Cast: Starring -- John Garfield
Lili Palmer
Anne Revere

The director, Robert Rossen, has been identified as a member of the Communist Party in Los Angeles. His Communist connections are set out in Section I of this memorandum. The screen writer, Abraham Polonsky, has also been identified as a Communist and his Communist connections are set out in Section I.

The cast includes John Garfield, who has been identified by Confidential Informant [redacted] as a Communist, and Anne Revere, who also has been identified as a Communist and her Communist connections are set out in Section I of this memorandum.

[redacted] who reviewed the picture "Body and Soul," stated that it deals with the prize fight racket and as far as Communist propaganda is concerned, he did not believe it was "as hot as others" he had seen. He related, "It portrays the rich and successful man in a bad light and the finest character of them all is a colored fighter." The colored fighter is managed by a dishonest promoter and is maneuvered into a position where he fights a bout with a clot on his brain and is killed. The manager, according to [redacted] "knows it will kill him and in the picture uses the line 'so what, it's business.'"

In bribing various fighters, [redacted] related, the white man takes the bribe and the negro refuses $60,000 to throw a fight, portraying the negro in a fine light, which, according to [redacted] is the principal form of propaganda in this picture. The negro fighting while injured knowing that he is injured and his manager knowing that it may be his death as well as the negro refusing a bribe while the white man accepts it shows the negro as a noble character and sympathetic character while the successful promoter is shown as an unscrupulous, dishonest, heartless individual.

"ANOTHER PART OF THE FOREST"

Presently in production at Universal-International Studios

Producer -- Jerry Bresler
Director -- William Gordon
Screen Play -- Lillian Hellman
Screen Adaptation -- Vladimir Pozner
Cast: Starring -- Frederic March
Florence Eldridge

The screen play of the above picture was written by Lillian Hellman, who [redacted] has described as a Communist. In addition, the cast stars Frederic March and Florence Eldridge, March's wife. [redacted] has also identified March and his wife as Communists.

With regard to Lillian Hellman, Confidential Informant [redacted] of the Los Angeles Office in 1944 stated that she was a high-ranking Communist who had associated exclusively with known Communists and Communist front organizations for at least twenty years. In this connection, it should be pointed out that Informant [redacted] is a former member of the Communist Party in Los Angeles.

According to [redacted] this story deals with "the most degenerate characters I know." He related that the story has to do with a Southern family living in a period immediately following the Civil War. The father has made considerable money by profiteering during the war which has resulted in continuous squabbles over money between him and his family. [redacted] related that the story deals with the reconstruction period and portrays the Southern aristocracy as a degenerate and ignorant class.

[redacted] writer at Warner Brothers Studio, reviewed the script for this picture and has made the following remarks:

"This script as a whole, in story, theme, intention, and implication, is most certainly propaganda for Communism - or, more specifically, it is vicious propaganda against the capitalist system.

"The story presents a family of monsters in a small Southern town in the year 1880. All the members of the family are unspeakably depraved (except the mother, who is insane) and indulge in every possible kind of villainy, including incest. They are shown in a manner which implies that they represent a rising new social class - the businessmen.

"The sole motive of the family is greed for money. The father got his start by alleged 'profiteering' during the Civil War and by betraying Confederate soldiers to the Union Army for a financial reward. (He led Union soldiers to a Confederate camp, with the result that 27 young Confederates were slaughtered in their sleep - not a very flattering incident for the Union Army, incidentally.)

"The father, the two sons and the daughter now spend all their time lying, cheating, double-crossing, blackmailing one another and everybody - in order to get money. The pursuit of money is made to appear evil and sickening - and the audience is left with the impression that money can be obtained only by such methods, that these are the only kind of people who can become rich. This is not said explicitly, but it is implied very forcefully - because there is not one line of dialogue, not a single reference to any honest method of acquiring wealth. The Hubbards are not presented as a freak family of scoundrels. They are presented, by implication, as the rich.

"All the other characters of the story, everybody in the town where the action takes place, are poor, ruined by the Civil War. The Hubbards are the only rich in the midst of general devastation. If there are any other kind of rich people in the town, the story never mentions them.

"There is not a single 'good' or actually sympathetic character in the whole story. As sole contrast to the Hubbards, there are only some ruined Southern aristocrats, who are futile, helpless and stupid - such as the stuffy John Bagtry and the half-witted Birdie. These are presented as the only honest people and are placed in the position of 'sympathetic' characters - yet here is what they stand for:

"Pages 101-102:

BIRDIE
'John wants to go to Brazil right now. The radical people down there are trying to abolish slavery, Mr. Hubbard, and ruin the

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"'country. The planters have been looking for Confederate officers so John will be able to fight again for his ideals.'

MARCUS
'Why don't you choose the other side? Every man needs to win once in his life.'

JOHN
'I don't like that way of saying it. I fight for a way of life.'

"Here it is clearly driven home that John is not just a character in a story, but the representative of a 'way of life.' The only representative of the other, new 'way of life' which has defeated him, the representative of the capitalistic North as against the feudal South, the accomplice of the Union Army - is Marcus Hubbard (and his vicious children). No, Marcus is not just a villain - he is the symbol of the new economic order. This is stressed explicitly on page 102, where Marcus says to John:

MARCUS
'Well, I disapprove of you. Your people deserved to lose their war and their world. It was a backward world, getting in the way of history. Appalling that you still don't realize it.'

"The political message of the picture is certainly appalling. It tells people, in effect, that the course of American history consisted of a slave system which was replaced by something still worse, by the rise of capitalism - as exemplified by Marcus Hubbard. America had nothing to offer - except a choice between the 'ideals' of John Bagtry and the modern world of the Hubbards.

"This is not left merely to implication. It is stressed in a conversation between the two subhuman Hubbard sons, when Ben, the oldest, takes over his father's fortune through blackmail and looks forward to a brilliant financial future for himself.

"Pages 155-156:

BEN
'Big things doing all over the country. Railroads going across, oil, coal.'

"OSCAR
(Eagerly)
'Think we got a chance to be big rich, Ben?'
Ben smiles.

"Here you have the filthy, contemptible implication that the magnificent progress of American industry in the last 19th century, the great spurt of productive energy unequalled in history, the 'railroads, oil and coal' were created by or for the profit of men such as Ben and Oscar!

"If the audience took this picture seriously, they would go out of the theater and murder the first person wearing a mink coat. The only thing to prevent this, will not be the authors' intention, but the lurid preposterousness of the story. The nondiscriminating, however, will leave the theater with a good charge of hatred and indignation against the rich, the businessmen and the American system as a whole.

"On page 119, Marcus Hubbard describes his past as follows:

MARCUS
'At nine years old I was carrying water for two bits a week. I took the first dollar I ever had and went to the paying library to buy a card. At fourteen I was driving mules all day and most of the night. But that was the year I learned my Greek, read my classics, taught myself --'

"This is a fairly subtle point, and the audience might safely miss it, but this passage is a parody on the life story of a self-made man. If Marcus Hubbard were intended to be taken as a plain criminal, he would have been shown spending his youth in reform schools or indulging in petty larcenies. But no, he is given the standard biographyof a hard-working, ambitious self-made man. Only Communists would sneer at and discredit the kind of effort Hubbard claims to have made in order to rise and educate himself.

"On page 44, Hubbard's wife explains how he made his money during the Civil War:

LAVINIA
'People were dying for salt, and I thought it would be a kindness to run the blockade and bring it to them....Only I didn't think he would be asking eight dollars a bag for it - a tiny little one pound bag. Making money out of other people's misery!'

"Most people are quite confused on what constitutes war profiteering - so it is a standard Communist practice to denounce legitimate capitalist

"methods in the guise of denouncing 'war profiteering.' By the proper definitions of a free economy, only dishonesty in obtaining or executing government contracts can be classified as 'war profiteering.' The activity denounced in the above dialogue - a man running a blockade and making a profit on a product which he alone is able to supply - is not profiteering, and is not reprehensible. People were not forced to buy his product, they needed it desperately, and there is no definable limit to how much profit a man may or may not make. The mere conception of limiting profit is a collectivist idea. In a free economy, profit is established by supply and demand - and nothing else whatever.

"Such a line as the suggestion that somebody should run a blockade out of 'kindness' is economic demagoguery of the worst kind. Neither 'kindness,' nor 'noble intentions,' nor altruistic motives can produce goods or pay for them. Somebody has to produce them and somebody has to pay. It is this mixture of 'kindness' with economics that is the sure sign of someone preaching a Communist economy.

"The line 'Making money out of other people's misery!' is practically a bromide of the Communist propaganda machine. If such a slogan is repeated often enough and people actually accept it, it would justify any hungry bum in looting any grocer, because the grocer, too, could be defined as making money out of the bum's misery. The implication here is that it is evil to make money on something which others need. Since nobody buys anything unless he needs it, the further implication is that all profitmaking business is evil.

"Page 111, More of the same disgusting tripe:

> LAURETTE
> ' -- you got rich, bringing in salt and making poor, dying people give up everything for it. Right in the middle of the war, men dying for you, and you making their kinfolk give you all their goods and money!'

"Page 110, Marcus Hubbard says about his son:

> MARCUS
> 'And he steals a little. Nothing much, not enough to be respectable.'

"This may be just a wisecrack - or it may imply that you have to steal a lot in order to become respectable in our society."

[redacted] also read the script and stated as follows:

"'The Children's Hour,' 'The Little Foxes' and now this. Three in a row dealing with the most degenerate characters I know. 'The Children's Hour' was a great picture, but made you sick at your stomach. 'The Little Foxes' - you wanted to go out and brush your teeth after you saw it. It was diseased; every character in it was diseased, and yet it was beautifully written. This script is beautifully written, and every character in it is diseased. There is no character here that has any virtue unless it be the mother who was sick-minded, with the exception of three negroes, the three servants in the house. When they appear they are bright and good.

"This picture deals with the South in 1880. It starts with a celebration of a kind of Memorial Day for 20 young Confederates who were murdered, massacred by the Union Army because someone led them to the place where the men were camping and it had never been known who led them. Well, the story develops that it was the rich man of the town today who led the Army to the hiding place. His name is Marcus; he is a money lender and owns the store and lends money at tremendous rates; he is either a Greek or he likes Greeks; he is always reading Aristotle. The mother is a weak, frightened woman, Lavinia, as we first see her, and she is nervous and jumpy and comes down to pray at this field and her husband has forbidden her to go to it. This fine young colored girl gets her in time to bring her back to the house because her husband is a martinet. There is a character of a fine decent Northern money lender who comes down to loan money at 7 per cent and not the 10 and 15 per cent that Marcus has been charging, and the Ku Klux Klan, of which the younger son of Marcus is a member, rides him down and beats him up. The suggestion here was that his father had ordered him to do it because he tried to get money from his father for the act.

"Regina, the younger sister, and daughter of Marcus, has been sleeping with one of the young Confederate men with whom she is in love who does not love her, and the elder brother plots against that situation in order to mix it up because he wants the sister to marry another young rich man. The Southern boy does not have any money. The brother wants his sister to marry a rich man instead of a poor one.

"It is a completely diseased group mentally and morally. The family attitudes and life are beyond belief when you read it, however, every character is believable because it is so finely done; that is to say, it is the same in all three plays. The characters are as believable in this play as they were in 'The Little Foxes' and 'The Children's Hour' because they are so magnificently drawn; because the woman is a magnificent writer."

The author, in portraying the characters, as has been stated above, showed them to be a completely degenerate lot. [redacted] said:

"They are the same people we met in 'The Little Foxes,' decayed gentry. Oscar, the second son of Marcus, is going to marry a little chippy that he calls one of the lower class, a little dance hall girl. The father answers: 'Some people are democrats by choice and some by necessity.' Ben, one of the brothers, tells his sister, in speaking of his father - 'Go up to him Regina, put your arms around him. Lie to him like you always do;' and in talking about his daughter's lover, Marcus epitomizes him as follows: 'A dead man, a foolish man from an idiot world, a man who wants nothing but war, any war, just a war; a man who believes in nothing and never will.'"

This line, according to [redacted] portrayed antiwar propaganda. [redacted] considered it significant that "all the children hate each other; the line occurred 'John wants to go to Brazil right now. The radical people down there are trying to abolish slavery and ruin the country. The planters have been looking for Confederate officers, so John will be able to fight again for his ideals.'" [redacted] stated that this gave him the opinion that this character wanted war anywhere at any time.

The speech on page 102 saying "Your people deserved to lose their war and their world. It was a backward world, getting in the way of history" was, according t[redacted] Communist propaganda. Other Communist propaganda lines, according to [redacted] was a speech on page 111 when a character named Lorette said: "How you got rich, bringing in salt and making poor, dying people give up everything for it; right in the middle of the war, men dying for you and making their kinfolk give you all their goods and money."

[redacted] considered the following line Communistic propaganda when Marcus, speaking of his son, said: "He steals a little. Nothing much, not enough to be respectable."

[redacted] further said, "The only characters there that are decent are the negroes and the insane mother." One incident was portrayed wherein none of the members of the family remembered the mother's birthday but the three negroes appeared in the scene in the midst of a family quarrel, carrying a cake which they had baked, showing that they were the only persons in the house who remembered the mother's birthday.

[redacted] considered significant the following incident in the script when the elder son returned home: He tells the negro to carry his suitcase upstairs, whereupon Marcus says: "Take your valise to your room. It is not seemly for a man to load his goods on other men, black or white."

[redacted]aw Communistic propaganda in the following line of the father: "Though ignorance becomes a Southern gentleman, cowardice does not." And in speaking of his sons, Marcus says: "My eldest, a penny-grubbing trickster; my second, a proud illiterate." The scene wherein Colonel Isham, who represents the best people in the town, accepts bribe from Marcus because the Ku Klux Klan rode down and injured a waiter, is propaganda because it portrays the entire community as rotten and penurious. [redacted] summarized this picture by saying: "It is as straight a piece of propaganda as you could have for poisoning the mind against successful people."

[redacted]With reference to the reviews and comments of [redacted] and [redacted]t should be pointed out that they have vehemently requested that the Bureau keep confidential their identities as well as other individuals who review scripts for the Bureau. It is significant to point out that the scripts were obtained by the Los Angeles Office from reliable contacts at Universal-International and Paramount Studios who would be greatly embarrassed if it became known that the scripts were read by anyone connected with another studio. These scripts are considered as sacred property to the individual studio, and it is very difficult to get them for review.

V. [redacted]

[redacted]

Lawson, Maltz, Trumbo, Bessie, Dmytryk, Wexley, Rosson and Cole are Communists and their Communist affiliations are set out in Section I of this memorandum. Edward G. Robinson has been identified as a Communist by Informant [redacted] Charles Chaplin, according to [redacted] may or may not be a member of the Communist Party. However, [redacted] has stated that Chaplin has always gone along with the Communist Party and has helped them financially. He stated that Chaplin has financed the West Coast Communist newspaper "Peoples World." John Garfield, according to Informant [redacted] has been affiliated with the Actors Laboratory, the Young Communist League, Hollywood Anti-Nazi League, Hollywood Democratic Committee and the Hollywood Independent Citizens Committee for the Arts, Sciences and Professions. All of the above organizations, with the exception of the Young Communist League, the former youth group of the Communist Party, USA, are discussed in Section III of this memorandum. Garfield has also been identified as a Communist by [redacted]

Mikhail Kalatozov, Soviet motion picture representative came to Hollywood in August of 1943, where he endeavored to purchase American films. Among the films he sought to purchase were "Little Foxes" and the " Earl of Chicago." The first of these films depicts a degenerate Southern family, the latter is a story of a Chicago gangster in England. It may well be a part of Kalatozov's plan or propaganda technique to obtain such pictures in order to exhibit American life at its worst to the Soviet people, much in the manner that Adolf Hitler, through his propaganda ministry, tried to convince the German people for several years before the war that the United States was nothing more than a nation of Chicago gangsters.

[redacted]

[redacted]

Following Kalatozov's return to the Soviet Union, his duties were turned over to the Vice Consul in Los Angeles. Since that time there have been limited contacts between Soviet diplomatic representatives and motion picture personalities.

In May of 1946, Gregory L. Irsky, formerly of the Amtorg Trading Corporation; Leonid Kozmatov, film camera man; and Boris Tolstogowsov, a film technician, came to the United States from the Soviet Union as a commission to study scientific technique on behalf of the Soviet Union, to arrange for cinematographic equipment and to negotiate for technical assistance in the motion picture field. Informant [redacted] motion picture manufacturing company, related that Irsky in his contacts [redacted] indicated that he was endeavoring to disseminate Russian propaganda type films on various phases of Soviet life, such as the Soviet military strength, under the guise of educational features, to American schools and colleges. This project, of course, did not materialize.

[redacted]

The Los Angeles papers carried numerous stories reflecting that Konstantin Simonov held a party aboard a Russian ship anchored in the harbor at Los Angeles. Among those who attended this party were Mr. and Mrs. John Garfield, Mr. and Mrs. Charles Chaplin and Lewis Milestone. The Los Angeles

Herald for May 28, 1946, reflected that the Jack Tenney (California State Legislature Un-American Activities Committee) group was going to conduct an investigation of thie party. It was reflected that the committee was interested in the elaborate banquet which was provided for the guests---- "While millions are starving in Europe----providing an ironic touch to the celebration honoring the proletariat."

With regard to Simonov's visit to this country, the June, 1946 issue of the "Screen Writer," which is the official publication of the Screen Writers Guild, carried a transcript of an informal discussion held under the auspices of the Hollywood Writers Mobilization between Simonov and members of the Screen Writers Guild. The informal discussion was presided over by Dalton Trumbo, a Communist, whose Communist affiliations are set out in Section I and who is employed as a screen writer in the motion picture industry.

This article contained a question propounded to Simonov concerning the rights of a writer of his material. Simonov replied that Soviet writers do not sell their work outright to the film industry but rather only sell the right for screening, indicating that the right for publishing the material remains in the hands of the author. It should be pointed out that the Screen Writers Guild is the organization supporting the American Authors Authority, which program, conceived under Communist guidance, calls for the copyrighting and subsequent leasing of screen plays rather than the selling of screen plays to producers.



[redacted]

Artkino Pictures, Incorporated

Artkino Pictures, Incorporated, was chartered in New York on July 22, 1940. It was registered, listing as its foreign principal, Soyuzintorgkino, Moscow, USSR.

The organization claims that it is engaged in the importation of motion picture films from Soviet Russia and the distribution of these films in the Western Hemisphere. Although there is no apparent direct connection between Artkino Pictures, Incorporated, and the Communist Party, USA, several

of the people associated with the organization have been identified either as members of the Communist Party, Communist Political Association or closely associated with the Communist movement through front organizations.

Rose Madell, who was listed as Vice President in January of 1947 of Artkino Pictures, Incorporated, is married to Sam Madell, alias Sam Muldofsky. Sam Madell has been reported by several reliable sources, including [redacted] and reliable informant [redacted] as being actively affiliated with the Waterfront Section of the Communist Party in New York.

Ginger Canor, switchboard operator at Artkino, is believed to be identical with Gertrude Canor, who was born in New York City on February 2, 1925. Reliable informant [redacted] a former member of the Communist Party and former confidential informant of the New York Office, reported that Ginger Robeson, believed to be identical with Ginger Canor, was among those present at the Innwood Victory Club of the Communist Political Association on February 6, 1945, at New York City. He also reported that she was among those present at two other meetings of this same Club, one held on December 26, 1944, and the other on January 23, 1945. Nancy Markoff, listed as a telephone operator at Artkino, has been referred to by informant [redacted] as a member of the OGPU, presently known as the MGB. At the present time this allegation has not been proven or disproven. However, investigation is being made to determine the exact status of this individual.

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VI. INVESTIGATION OF COMMUNIST ACTIVITIES IN THE MOTION PICTURE INDUSTRY BY THE COMMITTEE ON UN-AMERICAN ACTIVITIES OF THE HOUSE OF REPRESENTATIVES

The House Committee on Un-American Activities publicly announced on June 20, 1945, that it had voted to investigate subversive activities in Hollywood to determine whether film stars and producers were involved in a plot to overthrow the Government.

It would appear that this decision on the part of the Committee was reached as a result of articles appearing in Los Angeles newspapers following a meeting in the City of Los Angeles on June 8, 1945, sponsored by the "New Masses," a Communist publication, and held in honor of William Gropper, cartoonist for the publication. Principal speakers included Richard Bransten, also known as Bruce Minton, former contributing editor of the "New Masses," and his wife, Ruth McKenney, also a former contributing editor of the "New Masses," as well as Joseph Foster, film editor of "New Masses." With regard to Richard Bransten and Ruth McKenney, it will be recalled that on September 19, 1946, these individuals were expelled from the Communist Party for an unauthorized release of a report on the National Plenum of the Communist Party held in July of 1946.

The Los Angeles papers reflected that the speakers indicated that Communist propaganda and activities in the future would be centered around Hollywood, that Communists were seeking to strengthen their ties with the White House, that pressure must be exerted to continue lend-lease to Russia and that "the thousands of pretty young girls in our Communist Youth Movement must volunteer as hostesses in USO's, canteens, churches, social groups—wherever the soldiers, sailors, and marines seek recreation and are prone to listen to persuasive voices." The latter quoted statement concerning young girls in the Communist movement appeared in the Los Angeles Examiner. However, the Agents of the Los Angeles Office who were in attendance at this meeting stated that this quotation was an inaccuracy on the part of the paper. The Agents attending the meeting also pointed out that the Examiner made the statement that the program presented had been "carefully blueprinted in New York City by Earl Browder and other American Soviets." No such statement in fact had been made at the meeting.

The Congressional investigation was held as a result, and following the investigation the Committee prepared three confidential reports. The first report contained many blanket statements and conclusions which did not appear to be supported by evidence.

The first section of this report was devoted to the naming of some of the prominent Communists in Hollywood. The second section dealt with the Actors Laboratory, a Communist-influenced group, the Hollywood Independent Citizens Committee of the Arts, Sciences and Professions (formerly known as the Hollywood Democratic Committee), the Emergency Committee on KFI, the Anti-Defamation League, the Peoples Educational Center and the Hollywood Writers Mobilization, all of which were referred to as Communist-inspired groups, with brief statements concerning the activities of known Communists connected with these groups.

The next section set forth a list of names of individuals "believed to be" members of the Party in the Hollywood area. Section Four dealt with Communist activities in the various guilds in Hollywood and contained for the most part general statements concerning these guilds.

Part Five entitled "Communists in Labor Unions," was devoted in the main to Herbert K. Sorrell, one of the principal figures in the motion picture industry strikes. Part Six entitled "Russian Government's Interest in Motion Pictures," discussed primarily the visit of Mikhail Kalotozov to Hollywood. Kalotozov, who was in Hollywood during 1943 was a representative of the Soviet Film Industry, Soyuzintorgkino. The motion picture, "Mission to Moscow" was also discussed in this section, particularly with regard to the newspaper comments made concerning it, indicating that the picture was nonfactual and untruthful. The conclusion of the report discussed the aforementioned Communist meeting held in honor of the "New Masses." A considerable portion was also devoted to the alleged trouble that Ivan Levedoff, actor and writer, had in obtaining employment because he was opposed to Communists and Communism.

The second report, which was called a supplemental report, was dated September 28, 1945, and reviewed the publications: "International Theater," said to be an official publication of the International Union of the Revolutionary Committee, published in Moscow, Russia; "The New Theater," an American publication, the organ of the Workers Committee, which was a section of the International Union of the Revolutionary Theater; "International Literature," said to be an organ of the International Union of Revolutionary Writers published in Moscow; and the "T.A.C. Magazine," an American publication sponsored by the Theater Arts Committee. The international and Communist connections of these publications from available copies were reviewed and set out in this report.

The third report, another supplemental report, issued early in

1946, limited its scope to the activities and affiliations of the Communist activities engaged in by the writers employed by Metro-Goldwyn Mayer Studios.

This same Congressional Committee on December 3, 1946, held a preliminary hearing in Los Angeles concerning the Communist activity in the film industry and, according to reports received, only three witnesses were called and the hearings were superficial. The Committee announced, however, that it would return in January of 1947 to conduct extensive hearings on all phases of this type of activity in Hollywood.

The next statement concerning Communist activity in the motion picture industry was made by you in your testimony before this group on March 26, 1947. On this occasion you pointed out that the Communists launched their attack in Hollywood during 1935, directing their activities at the infiltration of labor unions and so-called intellectual and creative fields. You stated that the Communist activity in Hollywood was effective and was furthered by Communists and Communist sympathizers who used the prestige of prominent individuals in the film colony to further their cause. You also stated that the Communists endeavored to insert into motion pictures Communist propaganda and to eliminate anti-Communist statements.

Following your testimony you will recall that Eric Johnston, of the motion picture industry, testified before this Committee. The Washington Post in reference to Johnston's appearance quoted him as stating, "As for there being Communist influence in the movies, such an accusation is absurd. If Hollywood were a Communist network, I should not be attacked every morning in the 'Daily Worker'! — as I can assure you I am ——."

As you will further recall, Father Cronin telephonically advised Mr. Tamm that Johnston had requested him to draw up a program for the elimination of Communists in the motion picture industry. You will also undoubtedly have noted that Mr. Johnston and his associates have retained former Secretary of State James F. Byrnes. Byrnes, however, is only to act in an advisory capacity concerning the pending Un-American Activities hearings on Communism in the motion picture industry. These actions on the part of Johnston do not show a consistency with his statements as quoted in the Washington Post and referred to above.

Confidential Informant [redacted] of the Los Angeles Office, advised that members of the Un-American Activities Committee arrived in Hollywood on May 8, 1947, amid a great fanfare of press releases and headlines, to conduct an inquiry concerning Communism in the motion picture industry

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and to ascertain specifically the activities of Hanns Eisler, the brother of Gerhardt Eisler, who is employed in the motion picture industry as a writer.

Novelist Rupert Hughes testified before the Committee on May 15, 1947, at which time he stated that Communists dominated Hollywood to a large degree and specifically mentioned Charles Chaplin and John Howard Lawson. Jack Warner, Vice President of Warner Brothers Studio, also is said to have testified and complimented the Committee on the work it was doing.

Chairman Thomas of the Committee complimented Adolf Menjou for his enlightening presentation before the Committee, stating that Menjou testified that Communists in the film industry were so powerful that many of the "little people" were afraid to move against them.

Mrs. Lela Rogers, mother of Ginger Rogers, who appeared before the Committee, referred to "The Little Red School House" as being the People's Educational Center in Hollywood and also testified concerning an alleged Communist statement that her daughter refused to say in the motion picture "Tender Comrade."

Robert Taylor also testified, relating that he was forced by Lowell Mellett, former Administrative Assistant to the late President Roosevelt, into playing in a motion picture which favored Russian ideologies over American. The Los Angeles Examiner of May 15, 1947, from which this information was obtained, reflected that Mellett was also affiliated with the Office of War Information as the Director of the Motion Picture Division. The article further reflected that Mellett specifically came to Hollywood for the express purpose of overruling Taylor's objection to appearing in the 1943 release "Song of Russia."

Other individuals prominent in the film world who appeared before the Committee included screen actor Richard Arlen and Henry Ginsberg, Vice President in Charge of Production at Paramount Studios. Viktor Kravchenko, estranged Soviet official, appeared before the Committee and was quoted by the Los Angeles Examiner for May 17, 1947, as having stated that Hollywood was a serious intellectual front in the United States and it was necessary to clear Hollywood of the Communists and Communist sympathizers.

The New York Times of May 17, 1947, quoted Chairman J. Parnell Thomas of the Un-American Activities Committee as asserting after a week of hearings on subversive activities in Hollywood that "ninety per cent of the Communist infiltration" was in the screen writing field, but that the Federal

Government had also abetted the work. He related that in the testimony of fourteen actors, writers, and producers, a very outstanding point that appeared many times was the influence of the "Government in aiding the Communist conspiracy."

The article also reflected that Mr. Thomas stated he reported testimony reflecting that even the White House exerted its influence on certain people in Hollywood to have certain pro-Russian motion pictures filmed during the regime of the late President Roosevelt.

He also indicated that he was not only referring to the incident which came out as a result of the testimony of Robert Taylor, but to other statements made by actors and producers who indicated how the Government persuaded them to put out Communist propaganda in their productions.

On July 21, 1947, it was ascertained that the Un-American Activities Committee had retained the services of former Special Agents H. Allen Smith and A. Bernard Leckie to investigate Communist infiltration of the motion picture industry in the Hollywood area. In connection with this assignment, Mr. Smith called at the Bureau and was interviewed by Mr. J. P. Mohr, at which time he advised that he had been retained by the Committee at the rate of $25 per day and that his legal associate, former Special Agent A. B. Leckie, would receive $22.50 per day. Smith related that he had been informed that the objective of his investigation was to line up friendly witnesses and those unfriendly witnesses which the Committee will desire to call. He said it was his purpose to line up approximately 25 or 30 good witnesses who can through proper questioning expose the entire Communist infiltration of the motion picture industry. According to Smith, he gathered the definite impression that he could anticipate considerable pressure to buy him off and to buy off his investigators. He anticipated this pressure would come from Eric Johnston and through sources employed by him. He related that he was informed that two of Johnston's representatives visited the Committee in an effort to find out what the Committee intended to do and how far they intended to go in their investigation of Communism in Hollywood. Smith related that he understood that Congressman Thomas told these representatives he wanted to have nothing to do with them and kicked them out of the office. Smith indicated that he would keep the Los Angeles Office of the Bureau fully informed of his activities and that he is desirous of letting the Bureau know of anything pertinent to our investigations which may come to his attention.

On July 23, 1947, SAC Hood had a lengthy interview with L. B. Mayer of MGM Studios concerning the hearings conducted last spring by the Un-American Activities Committee. According to Mayer, the Committee did itself a great deal of harm by publishing the testimony of Robert Taylor, inasmuch as it was

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understood by Taylor and other witnesses that their testimony was to be "off the record." Mayer stated that Robert Taylor was mistaken about the actual facts to which he referred, and Mayer attributed this to Taylor's antagonism toward Communism and related that if necessary he, Mayer, would have to state that Taylor was mistaken. Mayer related that at one time during the war he received a telephone call from Elmer Davis, the head of the Office of War Information, requesting that the film "Mrs. Miniver" be released nationwide as soon as possible in an effort to combat the strong anti-British feeling which was developing in this country. Instead, therefore, of playing large houses in the big cities, which is done with big pictures, it appeared almost simultaneously throughout the country. As a result, the studio's gross was approximately $5,000,000 less than it would have been had it been distributed in a normal way. He related that sometime later, Government officials were most anxious that some kind of a picture be made to put the Russians in a better light with the American people. Consequently, the film, "Song of Russia," starring Robert Taylor, was made by MGM. Mayer, according to Mr. Hood, could not or would not state exactly who had requested that this film be made. Mayer stated that there were many governmental agencies maintaining liaison with the studio and that he could not recall which one of them handled this particular picture. He stated that he recalled that there was some Communist propaganda in the script as it first appeared and he ordered that all references to collective bargaining and the like be stricken. Mr. Mayer related that he is certain that the film contains no Communist propaganda. Mayer told Lowell Mellett and the Secretary of the Navy, Frank Knox, that he did not care whether they made the picture or not, but if the Government wanted it made and wanted Taylor in it, then it would be necessary that his induction into the Navy Air Service be postponed until the picture could be completed. It was felt that if his Naval induction was held up, he might be inducted into the Army by his Draft Board and, therefore, it was necessary to make a deal with the Draft Board to defer his induction, resulting in Taylor being permitted to remain and the film being produced. Mayer stated positively that this was the real truth of the story, and that Taylor was not ordered by anyone to make the film and he feels that when hearings are held in Washington in September, Mellett's testimony and his, Mayer's, if he is called upon, will make the Committee look ridiculous for having jumped at the publicity on Taylor's erroneous statement.

It is of interest to point out that Mayer was frank to admit to Mr. Hood that he knew there were some Communists in his studio and related that he was willing to discharge all these Communists, but that if he did so his Communist writers would be grabbed up by other studios immediately and paid more money than he is paying them at the present time. This, apparently, was his excuse for having these people on his pay roll.

The Washington Evening Star on July 30, 1947, carried an Associated Press release reflecting the statement made by Representative Nixon, Republican of California, in which he said that the Un-American Activities Committee intends to name names and to produce witnesses who will testify that they have seen persons prominent in Hollywood at Communist meetings and who will report what they said. Nixon related that most of the big stars who may figure in the inquiry will be listed as "tinged with pink, rather than as bright red Communists." According to Nixon, whether any actual Communists or fellow travelers will testify at the hearings, even under subpoena, will develop later. He said that they may follow the Party line of refusing to testify on the grounds that they would incriminate themselves.

The Washington Times-Herald on August 27, 1947, carried a United Press release indicating that former Undersecretary of State Sumner Welles; George Messersmith, former Assistant Secretary of State and Ambassador to Mexico and Argentina; Joseph Saboretti, Assistant Immigration Commissioner; Clarence R. Porter, Chief Inspector of the Immigration Service in Calexico, California; and Mr. P. C. Hutton, Second Secretary and Consul of the United States Embassy at Guatemala City, were to be subpoenaed before the Un-American Activities Committee. Specifically, the Committee, according to the article, wants Welles "and presumably the other four," to explain how and why Hollywood writer Hanns Eisler, brother of Gerhardt Eisler, got official permission to enter and remain in the United States.

[redacted] Investigator for the House Committee on Un-American Activities confidentially furnished Special Agent in Charge R. B. Hood of the Los Angeles Office with a list of possible unfriendly witnesses whom the Committee intends to subpoena in connection with the pending hearings of the Committee in Washington, D. C., to be held in the latter part of this month:

Berman, Lionel
Bessie, Alvah
Cole, Lester
Collins, Richard J.
Cromwell, John
Dmytryk, Edward
Garfield, John
Kahn, Gordon
Kibre, Jeff
Koch, Howard
Lardner, Ring, Jr.
Lawson, John Howard
Maltz, Albert
McKenney, Ruth
Milestone, Lewis or Louis
Morley, Karen
Odets, Clifford
Ornitz, Samuel
Parks, Larry
Pomerance, William
Revere, Ann
Robinson, Edward G.
Salt, Waldo
Stapp, John
Stewart, Donald Ogden
Trumbo, Dalton
Tuttle, Frank

[redacted] also advised Mr. Hood that the following individuals are intended to be used as friendly witnesses:

Brewer, Roy E.	Moffitt, John Charles
Chase, Bordon	Montgomery, Robert
Cooper, Gary	Murphy, George
Disney, Walt	Rand, Ayn
Gibbons, Cedric	Reagan, Ronald
Hughes, Rupert	Rogers, Lela E.
McCarey, Thomas Leo	Ryskind, Morrie
McGuinness, James	Taylor, Robert
Menjou, Adolphe	Wood, Sam

In connection with this pending hearing, [redacted] has confidentially advised Mr. Hood of a recent telephonic conversation he had with Robert Stripling of the House Committee on Un-American Activities. According to [redacted] he was advised that a tremendous amount of pressure had been put on the Committee by all sources, including Congressional, to call off or otherwise influence the Committee's action on this pending hearing into Communism in the motion picture industry. [redacted] related that in his conversation with Stripling he proposed that the witnesses be called approximately as he has indicated in the schedule prepared by [redacted] for the hearing; however, Stripling was not in complete accord with [redacted] desire in this regard.

Investigator [redacted] has informed Mr. Hood that he is concerned over the procedure and method of operations to be utilized by the Committee in handling the pending hearing. [redacted] has related that he has definitely promised the witnesses from California that they are going to testify along the lines which he has discussed with them. [redacted] related that a great number of the witnesses are worried that the Committee in an effort to create publicity will go off on some tangent. He related that he has tried to point out to Stripling that he wants to give the impression that the inquiry is not one to attack the industry but rather to show that the motion picture industry is being attacked by the Communists. [redacted] related that it is his desire to show that the House Committee on Un-American Activities is endeavoring to expose this Communist activity and thus strengthen the position of the industry.

[redacted] has indicated that he intended to proceed by air to New York on September 15, 1947, and on the following day meet with Mr. J. Parnell Thomas, Chairman of the Committee, as well as other members of the Committee in order to make plans for the hearing. Prior to leaving California, [redacted] furnished Special Agent in Charge Hood of the Los Angeles Office with a copy of a schedule of witnesses which he hopes will be used at the hearing. This schedule is set out in its entirety hereinafter:

"After several discussions between [redacted] and [redacted] the following tentative schedule of witnesses has been arranged:

1. Jack L. Warner — Time allowed: ½ day
 Co-Owner, Warner Brothers

 Comment: From reading Warner's previous testimony, it appears that it is the best that we have, and he can lay a fine pattern of Communism in the industry. He can show the trouble that he had and what he did, and express his wonder as to why the others have not followed his actions. He will call them what they are, and state he threw them out.

 Let him say that he is an American and even if he has to suffer financially, he does not intend to have them in his studio, and will continue to suffer financially until such time as he has all Americans. Then, it is interesting to note that last year the Warner Brothers' statement was the best in its history, and it might be that we can bring this in to our benefit. We have not interviewed Warner, and he will not be back until around October 1st, but we are advised that he will not go back on his testimony.

2. Louis B. Mayer — Time allowed: ½ day
 Metro-Goldwyn-Mayer

 Comment: Mayer can testify regarding 'Song of Russia,' 'Tennessee Johnson,' and the fact that there is no law and until there is a law, he does not feel there is anything particular he can do to Communists. We believe he will say that if there is a law, or if the other studios would get together, he would dismiss them, but he does not want to fire somebody and have another studio get the benefit of it. We think that having Mayer follow Warner will have the psychological effect that Mayer will try to be a better American than Warner.

3. Leo Cherne — Time allowed: 1 hour

 Comment: This individual is in New York and his name has been forwarded to Stripling. It is stated that he is very reliable and can lay a general pattern of the development of Communism.

"4. Roy E. Brewer — Time allowed: 1 day
Internat'l Representative, IATSE

Comment: This individual can lay a general pattern of Communism in the labor industry.

** Two unfriendly Communist witnesses should be called at this point, their names to be selected later.

5. Robert Mongomery)
6. George Murphy) All Actors — Time allowed: 1 day
7. Ronald Reagan)

Comment: The first two of the above individuals are past presidents of the Screen Actors Guild. Reagan is now President. They can give the history of Communism in the Guild, and express their opinions otherwise.

** Two or three more Communists, to be selected later, should be called at this point.

8. Robert Taylor — Time allowed: 2 hours
Actor

9. Sam Wood — Time allowed: 2 hours
Director-Producer

** We should call Lowell Millett here.

** A couple more Communists, to be selected later, should be called here: Possibly Richard J. Collins, if we have sufficient information, as he was a writer on 'Song of Russia,' regarding which incidents Taylor and Wood will discuss from the Millett angle.

10. Adolphe Menjou — Time allowed: ½ day
Actor

Comment: He will discuss the general situation.

11. James K. McGuinness — Time allowed: ½ day
Vice President, MGM

Comment: He will discuss the general situation, the beginning of the fight in the Screen Writers Guild, the young writers' troubles, Authors Authority, and 'Tennessee Johnson.'

"12. Morrie Ryskind — Time allowed: 1½ hours
Writer

Comment: Will discuss the situation in the Screen Writers Guild

13. Borden Chase — Time allowed: 1½ hours

Comment: Will discuss comparison between Screen Writers Guild magazine and the Communist Party line.

** Call a couple more Communists, who should be writers, at this point.

14. John Charles Moffett — Time allowed: 3/4 day

Comment: Will give an analysis of the pictures, following the writers. He might qualify himself by stating that when Gilbert and Sullivan wrote criticisms, they did it as Englishmen, and the Communists criticize everybody on behalf of Communists, and in analyzing the pictures he is keeping in mind Communist Party policies and politics.

15. Rupert Hughes — Time allowed: 2 hrs.
Author

Comment: Can give a general analysis from the writer's standpoint.

16. Lela E. Rogers — Time allowed: 1 hour

Comment: General observations.

17. Cedric Gibbons — Time allowed: 1 hour

Comment: General observations.

** Call a couple of Communist directors and actors at this point.

18. Gary Cooper — Time allowed: 1 hour
Actor

19. Walt Disney — Time allowed: 1 hour

Comment: In summary, he can state that he believes in Americanism, is against all other 'isms,' and against Communism; Communists will not be allowed in his studio if possible to keep them out, etc.

"20. Leo McCarey Time allowed: 1 hour

Comment: Concluding witness, from his statements regarding Americanism, that he will not permit Communists in his pictures, etc. Would not make a picture with Hepburn, etc.

Note:

If we call Lewis Milestone as an unfriendly witness, he probably should be subpoenaed just before Cooper, and if we locate Louis D. Lighton and he can testify, we should probably substitute him in place of someone else, possibly Lela Rogers; or let him testify along with Cooper.

One reason for calling Cooper and McCarey the last day is that they are both engaged in a picture, and if we can bring them back together we will save them thousands of dollars.

From the above schedule, we have first the studio heads, followed by the labor and technical experts, followed by actors from the Screen Actors Guild standpoint; then the special incidents of Robert Taylor, 'Song of Russia,' Wood, and Lowell Millett; followed by general witnesses; then the Screen Writers Guild, the picture analysis, and closing with three witnesses who are very pro-American."

VII. ASSOCIATION OF MOTION PICTURE PRODUCERS, INCORPORATED
5504 HOLLYWOOD BOULEVARD, LOS ANGELES, CALIFORNIA

James Howie of 5504 Hollywood Boulevard, who is the counsel for the Association of Motion Picture Producers, Incorporated, on July 24, 1947, advised that the captioned group was incorporated in the State of California in January of 1924. He stated that this organization is affiliated with the Motion Picture Producers and Distributors of America, formerly known as the Hayes Office, which was organized and incorporated in New York in 1922.

The Hollywood Studio Blue Book Directory, Spring Edition, 1947, lists the following officers and members of the Association of Motion Picture Producers, Incorporated:

Eric Johnston	President
(Temporarily vacant)	Executive Vice President and Chairman of the Board
James S. Howie	Secretary and Treasurer

Board of Directors

John Beck, Jr.	B. B. Kahane
Warren Doane	Edgar J. Mannix
Marvin Ezzell	N. Peter Rathvon
Y. Frank Freeman	Joseph M. Schenck
Herbert Freston	Allen Wilson

Members

Columbia Pictures Corporation	Samuel Goldwyn Productions
Loew's Incorporated	Paramount Pictures, Incorporated
RKO Radio Pictures, Inc.	Republic Productions
20th Century Fox Film Corporation	Hal Roach Studios
Universal Pictures Company	Warner Brothers Pictures

The Los Angeles Office has advised that the data contained in their files, together with a check of all other sources and informants on Communist activities, fails to reflect any Communist activities or associations on the part of the above-named individuals.

In connection with the officers set out above, it should be pointed out that the Los Angeles Times newspaper for June 3, 1947, disclosed

that Eric Johnston had announced the election of Y. Frank Freeman, a Vice President of Paramount Pictures, Incorporated, to the Chairmanship of the Board of the Association of Motion Picture Producers, Incorporated, and that James F. Byrnes, former Secretary of State, would serve as counsel for the Association. In this same article Johnston is quoted as saying, "We are determined that subversive propaganda, government pressure or political censorship will never undermine the freedom of the screen, which, like the freedom of the press and radio, is indispensable to a free America."

According to Mr. Howie, the Association of Motion Picture Producers, Incorporated, was originally organized to invest a moral code on the motion picture industry and that the Association had never had any legal or other provision to keep out or to investigate Communist propaganda and activities in the preparation of motion pictures by member studios. Howie related that there is at present considerable controversy among the members of the Association as to the setting up of a committee to investigate Communist activity in the motion picture industry and to eliminate those individuals responsible for it, or to merely restrict its scope to the making of recommendations to the industry.

According to Mr. Howie, Eric Johnston, President of the Association, during the week of July 14, 1947, held a conference of the officers of the Association, at which time he made the following statement:

> "We must have legal proof that a person is a Communist or otherwise subversive before this office will recommend that he be fired, because most persons in the industry are working under contract, which would result in legal suits for damages. We will cooperate with responsible agencies of the government to unearth subversive activities, but we are not in agreement with some of their methods."

According to Mr. Howie, Johnston indicated that he did not like the publicity seeking committees who were injecting political angles into their investigations and, in particular, mentioned Dies, Rankin and Thomas as being in this category.

Eric Johnston's present personal assistant is Edward T. Cheyfitz, who, according to Mr. Howie, spends a considerable part of his time in Washington and New York City making frequent trips to the Hollywood area on major assignments given him by Eric Johnston. He related that some weeks ago Cheyfitz came to the West Coast to collaborate in the making of particular labor propaganda pictures for the Motion Picture Association at Metro-Goldwyn-Mayer Studios. Cheyfitz's one-time affiliation with the

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Communist Party is admitted by him.

On October 13, 1942, at his own request, Cheyfitz was interviewed by Speical Agents in Toledo, Ohio, at which time he volunteered certain information concerning his past activities in the Party. He admitted having been a Communist member at large in the State of Ohio and active as an organizer in the CIO Die Casters Union throughout the United States with other Communist leaders who had been appointed by him at the recommendation of John Williamson of the Communist Party National Committee. Cheyfitz claims he was expelled from the Communist Party shortly after the Soviet-Nazi non-aggression pact due to an article he wrote in opposition to the pact.

The Los Angeles Office has at the present time no record or other evidence indicating that Cheyfitz is currently a member of the Communist Party. [redacted] of the International Alliance of Theatrical and Stage Employees in Hollywood, California, related that in his dealings with Cheyfitz he has been led to believe that Cheyfitz is sincerely anti-Communist at the present time.

As a possible indication of the current estimate of Cheyfitz by the local Communist element in the Hollywood area, the Los Angeles Office has advised it is in possession of the original of a letter dated July 26, 1946, on the letterhead of the Los Angeles CIO Council. This letter, which was made available by [redacted] who is at present [redacted] at the University of California at Los Angeles, on May 10, 1947, is signed by Philip M. (Slim) Connelly, Secretary of the CIO Council, and is addressed to Pauline Lauber of the Hollywood Writers Mobilization, both of whom have been identified in this memorandum as Communists. The letter reads as follows:

> "You may remember the jerk who signs the attached letter (Edward T. Cheyfitz). He was once National Secretary of one of our unions and was as phoney as hell. I'm sending this to you simply for information, however, if the boys feel that any time they can benefit by contact with Cheyfitz they should feel free to do so."

[redacted] who is an extremely reliable confidential source of the Los Angeles Office, advised that Paul McNutt had agreed to represent the Policy Committee of the Motion Picture Industry in the pending hearings before the Un-American Activities Committee and that former Secretary of State James F. Byrnes would act in the capacity of an advisor. [redacted] related that he believed it was not proper for a former Justice of the Supreme Court and a former Secretary of State to become involved in the political end of these hearings. It is anticipated, according to this source, that McNutt will be in constant attendance during the sessions of the pending hearings and will attempt to formulate questions and handle the people who are appearing from the motion picture industry in order to prevent a smear of the Hollywood motion picture industry. According to [redacted] the Policy Committee of the motion picture industry is made up of the following individuals: Nate Spingold; Austin Keough; Robert Rubin and Joe Hazen of New York; Mendel Silberberg; Maurice Benjamin; Al Wright and this source of Hollywood. [redacted] identified these individuals by stating that they are for the most part attorneys.

The 1947-48 International Motion Picture Almanac contained the following identification with regard to the above individuals:

Spingold, Nate. First Vice President, Columbia Pictures Corporation.

Keough, Austin. General Counsel, Vice President and Director Paramount Pictures.

Rubin, Robert. Vice President, General Counsel, MGM.

Hazen, Joseph H. With the law firm of Thomas and Friedman. In 1944 resigned as Vice President and Director of Warner Brothers to join Hal Wallis Productions as President.

Silberberg, Mendel. Attorney, General Counsel for Columbia Pictures in Los Angeles

Benjamin, Maurice. Attorney, West Coast Counsel for MGM.

This source, [redacted] related that Byrnes was thinking of asking the FBI in Washington to give him the names of persons prominent in the motion picture industry who are Communists so that they can really be exposed at the forthcoming hearings.

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